VOGUE



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J. PAGÈS

AUTUMN SHOPPING · FABRICS · DESIGNS FOR DRESSMAKING

SEPTEMBER 1, 1933
PRICE 35 CENTS ★

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New distinctive colors ... new suppleness of texture, in this new all-wool blanket ... KENWOOD Manor

ITS colors will capture you the moment you see them. A rose that lends warmth to a room . . . a clear, heavenly blue . . . that luxurious rose-biege you have wished for but never found before . . . green . . . orchid . . . golden yellow . . . a delicate peach . . . and blessed discovery—a snowy white! No wonder women exclaim over the beauty of the new Kenwood Manor blanket. Its distinctive colors were developed by a famous woman designer and decorator who knows what women want.

You'll like its supple texture, too, the soft rich feel of it, the way it folds its comforting warmth about you. It is perfectly woven, beautifully napped, and bound in satin ribbon that matches exactly each distinctive color tone.

Then there is the pleasant surprise of its modest cost. For Manor is one of the new blanket values brought to you this season through the skill of Kenwood craftsmen. There are now Kenwood Blankets and Throws for every purse and purpose. All are 100% new wool. Each, at its price is the greatest value this famous mill can make or you can buy. They are sold, only under the Kenwood label, by selected stores with a reputation for handling quality merchandise.

Kenwood Mills, Empire State Building, New York City. Mills at Albany, N. Y.

Kenwood Blankets are also produced in Canada by KENWOOD MILLS, LIMITED, Arnprior, Ontario

The KENWOOD LABEL is the mark of quality on MEN'S WEAR WOMEN'S WEAR CHILDREN'S WEAR BLANKETS

KENWOOD ALL WOOL PRODUCTS

KENWOOD SUPREME—The aristocrat of blankets; soft and velvety; luxurious in every detail.

KENWOOD FAMOUS—America's warmest blanket; of lifetime quality; now available in 19 colors.

KENWOOD MANOR—A soft, beautifully-napped, comfortable weight blanket, supple in texture.

KENWOOD COTTAGE—A wonderful value in a utility blanket; close, even texture, well napped.

KENWOOD DOUBLETON—An excellent quality pair of blankets, separately bound; in seven colors.

KENWOOD EVENTIDE—A new downy-light pure-wool summer blanket, in seven spring flower colors.

KENWOOD REVERIE—A luxurious new Throw, unusual in weave, with hand-knotted self fringe.

KENWOOD SLUMBER THROW—A sturdy, basket-weave Throw for informal use; ribbon bound.

KENWOOD SIESTA—A rugged, homespun, fringed Throw for camp, country or spectator sports.

KENWOOD *all wool* BLANKETS FOR EVERY PURSE *and* PURPOSE

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS



Diamond Jewelry
Proverbial Quality

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK
PARIS LONDON

Jay-Thorpe
24 WEST 57th STREET



Lee Miller

FALL-VEL.... *a dramatic offering in* ACELE THE DULL

A renaissance of elegance in dress is heralded in this luxuriously soft twill velvet. Fall-Vel of Du Pont Acele is the season's most glamorous velvet. It combines an Old World beauty with amazing serviceability. Fall-Vel is proof against showers and is not easy to crush . . . In the theatre costume illustrated—a Jay-Thorpe original model—Fall-Vel has captured the depth of color found in an Oriental sapphire. And this is only one of many fascinating autumn shades in which it is being presented.

DUPONT
ACELE
Reg. U. S. Pat. Off.

Advertisement by "Acele" Department, Du Pont, Empire State Building, New York

VOGUE
September 1, 1933

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Vol. 82 No. 5
Whole No. 1467

Best's presents EXCLUSIVE WOOL FROCKS FOR SCHOOLGIRLS

We open the Fall 1933 school season with a new collection of those wool frocks that are known to mothers from coast to coast for their good taste, their quality and their value. We have made them up in colors and fabrics that are serviceable as well as charming, with the distinctive touches of styling that mark them as unmistakable exclusive-with-Best's fashions.



1. This smart version of the jumper frock is of brown or navy Marita cloth (a fine wool crepe) with contrasting plaid silk taffeta guimpe. 8 to 16 yrs. . . 10.75

2. Smocking and a crisp white pique collar give a piquant touch to this wool crepe frock. Navy with red smocking, or all brown; matching leather belt. 8 to 14 yrs. . 5.95

3. Few styles are more practical or more becoming than this wool frock in a selection of gay plaids. White pique collar, silk tie and leather belt. 6 to 12 yrs. . 5.95

4. Wide full sleeves and slimly fitted lines, perky white collar and bow, make a distinctive frock for older girls. Navy, wine or brown wool crepe. 12 to 16 yrs. . . 6.95

5. This wool crepe jumper frock has a fluted cape effect at the shoulder, and a fluted pique collar. Navy with light blue pique guimpe, or brown with yellow. 6 to 14 yrs. 6.95
Extra pique guimpe . . . 2.25

6. Checked gingham is gay and very serviceable, so Best's uses it for the guimpe of this wool crepe jumper frock. Navy with red checks, brown with rust. 6 to 14 yrs. . . 5.95
Extra check gingham guimpe 1.95

7. This 3-piece suit will be excellent for Fall wear, and later under a coat. Navy blue Marita cloth with light blue pique blouse, or brown with yellow. 6 to 14 yrs. . 10.75

MAIL ORDERS FILLED

Best & Co.

Fifth Avenue at 35th Street

GARDEN CITY MAMARONECK EAST ORANGE BROOKLINE

For the Elegante Guerlain has created his Shalimar Powder



What a joyous moment when you discover the charm that Shalimar Powder confers upon your skin! For never before have tints been blended with such a true effect of natural loveliness. Never before has a powder so soft and fine been known to cling with such constancy to your cheek. Scented with the famous fragrance of Shalimar, it is considered by the elegantes of two continents as the final accent to the perfect make-up. At all the smarter shops in six perfect skin-blending shades. Now $1.75 including tax. Shalimar Perfume, $13.75 and $27.50.



• *Imported in original French packages holding considerably more powder than the usual face powder box.*

Guerlain

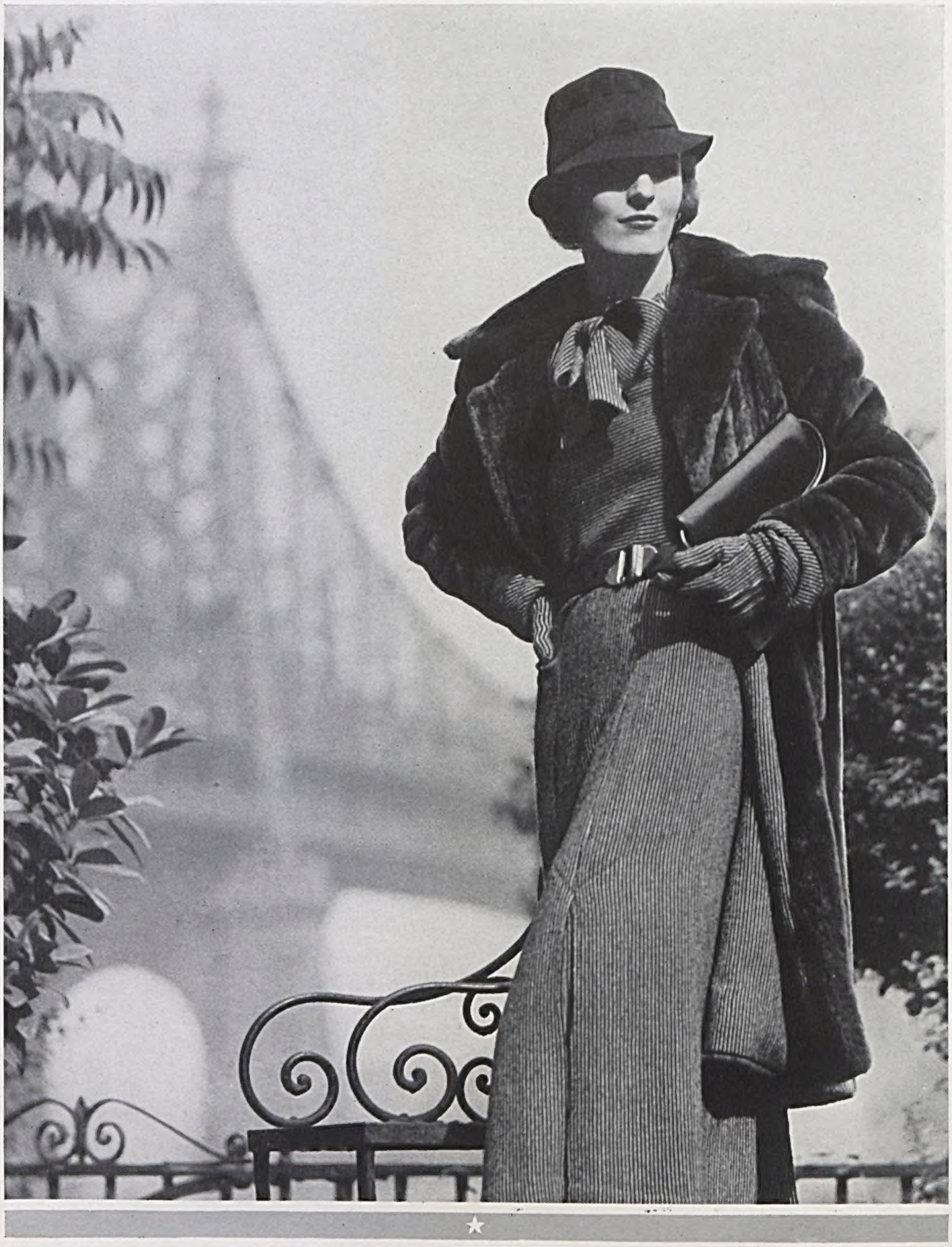
PARFUMEUR

PARIS

SAFE INFLATION OF WARDROBES

at

Bergdorf Goodman



Arthur O'Neill

Before you spend your first check . . . reflect! Safeguard your return to elegance by selecting your wardrobe at Bergdorf Goodman. In our Autumn Collection of made-to-order and ready-to-wear, designed by ourselves or imported from Paris, you will find the correct clothes for all occasions. This, for example, is of hairy wool and nutria, with matched gloves and brigand hat, equally suitable in town or the Yale Bowl.

ON THE PLAZA • NEW YORK

BERGDORF GOODMAN

FIFTH AVENUE AT 58TH STREET

There are bengalines — and Cheney bengalines Velvets — and Cheney velvets...

Every season fabrics fall into certain general types. But within those types, differences are enormous. This year, for instance, there will be much interest in silks of the ribbed variety. But there are bengalines and bengalines, failles and failles. Cheney designers create original weaves and textures and tones which draw their inspiration from the mode-to-be but add an extra something which makes them stand apart.

It is always the Cheney intent to keep an ear to the ground for over-seas fashion forecasts, but never to follow any trend slavishly. American women want certain definite things in the silks and velvets they buy — nuances of color, originality of weave . . . and for these they have formed the habit of buying fabrics by Cheney — makers of fine silks for more than 90 years.

CHENEY SILKS

CHENEY VELVETS

CHENEY BROTHERS, 181 MADISON AVENUE, NEW YORK CITY

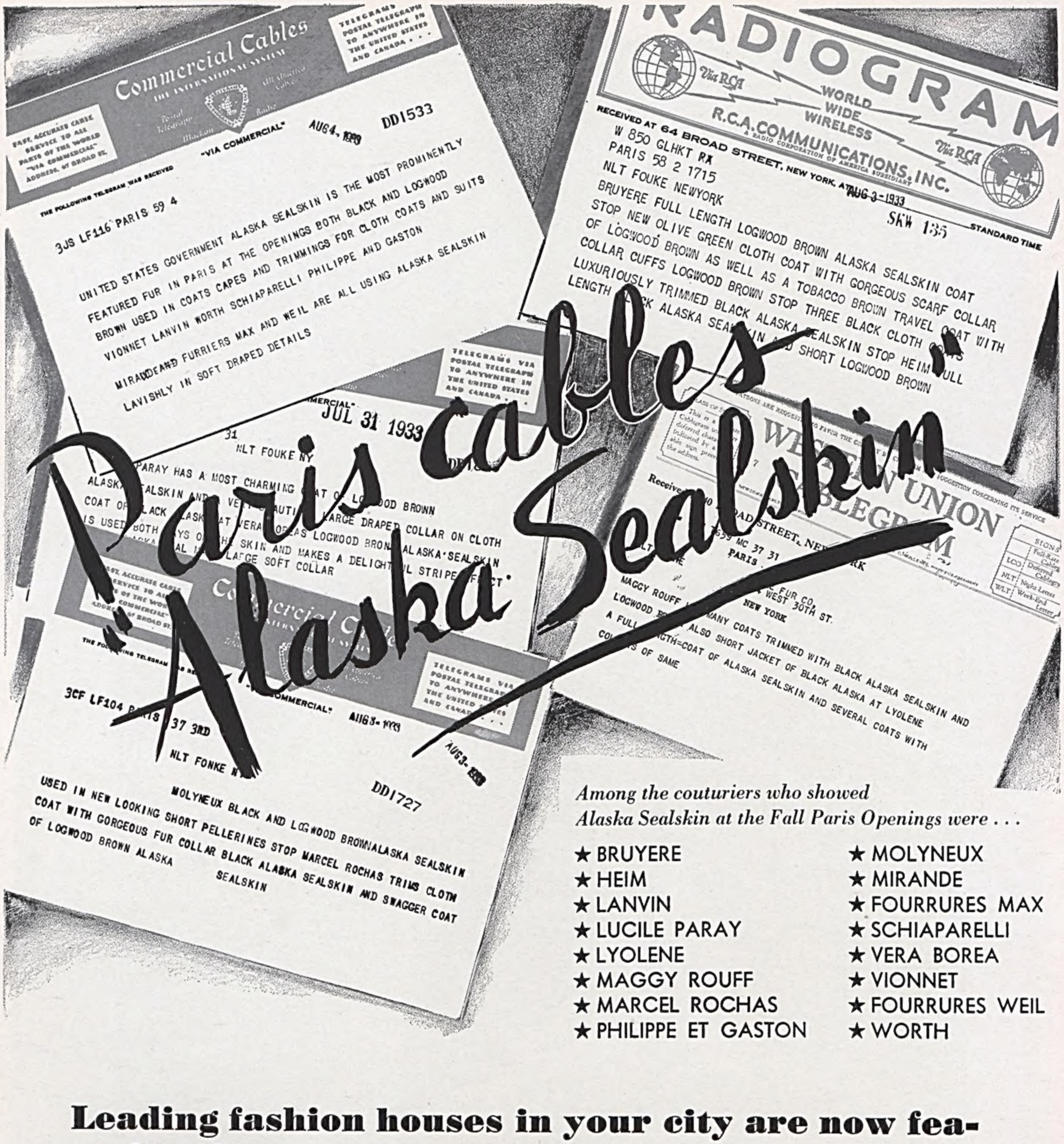
Jay-Thorpe *FIFTY-SEVENTH STREET, WEST, NEW YORK*



LEE MILLER

The first tinge of autumn freshness makes smart women restless for a costume that is breathtaking. Here is the favorite from our new collection—in dull crepe with fringed frill and cuffs in a new citron yellow we find gay as a change from black and white. For your oh! and ah! entrances back in town, 55.00

MADE TO ORDER AND READY TO WEAR



Among the couturiers who showed Alaska Sealskin at the Fall Paris Openings were . . .

- ★ BRUYERE
- ★ HEIM
- ★ LANVIN
- ★ LUCILE PARAY
- ★ LYOLENE
- ★ MAGGY ROUFF
- ★ MARCEL ROCHAS
- ★ PHILIPPE ET GASTON
- ★ MOLYNEUX
- ★ MIRANDE
- ★ FOURRURES MAX
- ★ SCHIAPARELLI
- ★ VERA BOREA
- ★ VIONNET
- ★ FOURRURES WEIL
- ★ WORTH

Leading fashion houses in your city are now featuring this fur of youth and current style appeal

The Alaska Sealskin of today is lighter, lovelier and more supple than ever before, with a soft drapability marvelously suited to the demands of the present mode. FOUKE FUR COMPANY, St. Louis, Mo., Representatives of the U. S. Government for the preparation, processing and selling of Alaska Sealskins to the trade.

This mark, indelibly stamped in three places on every skin, is the guarantee of genuineness, and identifies the highest level of achievement ever attained in the preparation and processing of Alaska Sealskins.

U.S. GOVT. ALASKA SEAL SKIN
FOUKE
ST. LOUIS
DRESSING & DYE



GOLFLEX

AT B. ALTMAN & CO., NEW YORK

AND SMARTEST SHOPS

EVERYWHERE

For that well-dressed feeling select the suit-dress at the left. Its unusual fabric takes to feathers, for little downy feathers are actually woven into the soft, feather-weight tweed. In the new Autumn shades of rust, bronzed green, taupe, or brown. Sizes 12 to 20. $29.50. (Canadian Price $35.00)

With its square shoulders, double belt, and notched collar and cuffs of stitched ribbed silk, the dress on the right is a masterpiece of practical smartness. Overhairs of white rabbit distinguish the light weight wool fabric. In rust, green, brown, or oxford. Sizes 12 to 20. $19.75. (Canadian Price $25.00)

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THE NEW FABRIC WITH
THE NEW TEXTURE from
The Shelton Looms

● You'll like its petal-texture and exquisite silhouette effect. Despite its luxuriant appearance, Crystelle is sturdy, designed for long wear - possessing a surface that always rebounds to its original loveliness. Tractable to the changing moods of fashion - versatile for the widely divergent types. Obtainable in garments and accessories.

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Sidney Blumenthal & Co. Inc. One Park Avenue, New York



Feet First

Knowing that shoes set the pace for her whole costume —the woman who is truly modern considers her feet first— whether she plans one ensemble or a season's wardrobe.

When they're "Styled by Rice-O'Neill" they set that pace correctly—each shoe a triumph of inspired design—of superior workmanship on the finest of materials.

We like the three shoes illustrated here. Doubtless you'll find styles that you like even more among the impressive collection "Styled by Rice-O'Neill" for early Fall wear. You'll find them at leading retailers—and we're sure that you'll agree they're most extraordinary at $7.50 to $10.

RICE-O'NEILL, Mfrs., ST. LOUIS, U. S. A.

Styled by Rice-O'Neill



CARMEN... an impudent evening shoe with silken stitching—one that women will envy, and men admire.

MAYBROOK...keeps in step with the rage for satin. Sleek lines accented by a buckle make it both dashing and demure.

PEARL...a swank, all-day oxford planned to make your foot look infinitely smaller—uses stitching dramatically.



Hawes has a genius for lines, colors, textures. And what a flair for original details! We showed her the newest Seraceta fabrics. Did she spark? She did. Designed "Buttons," and "Hawser."

The yarn for Seraceta fabrics comes from The Viscose Company, 200 Madison Ave. It is called:

Seraceta Strands of Fashion

"Buttons," of course, features buttons—of fabric, all the way up the front. Also sailboat sleeves—with width, take note, from elbow down. The spreading-sail cuffs are made of Seraceta taffeta, in dark color contrast to the Seraceta dress-fabric. The latter is just what it should be: supple faille, finely ribbed. . . . slender and soft-falling.

"Hawser" carries, as you might expect, hawsers! Shiny ropes—winding around your waist, and popping in loops out of buttonholes. You interlace the loops, catching the top one on that high button, as shown. This trimming, too, contrasts with the Seraceta dress, which is a triumph in soft, mossy, woolly elegance.

These two ingenious firsts-for-fall come in Rubai Red, Brown, Taupe, Tokay Wine, Bright Green. Only $19.75, at very good stores, one to a city. Filene's, Boston • Carson, Pirie Scott & Co., Chicago • The Lindner Co., Cleveland • F. & R. Lazarus Co., Columbus • Younker Bros., Des Moines • J. L. Hudson Co., Detroit • Dayton Co., Minneapolis • Lord & Taylor, New York • Capwell, Sullivan & Furth, Oakland, Cal. • B. F. Dewees, Philadelphia • Joseph Horne Co., Pittsburgh • The Emporium, San Francisco • Stix, Baer & Fuller Co., St. Louis • Field-Schlick, Inc., St. Paul • LaSalle & Koch Co., Toledo • Woodword & Lothrop, Inc., Washington

There is only *One* WAMSUTTA

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PERCALE SHEETS
AND PILLOW CASES
THE FINEST OF COTTONS

WAMSUTTA MILLS
Founded 1846
New Bedford, Mass.

MRS. F. W. K. of St. Louis was disappointed. She took the trouble to write and tell us why:

"One of the New York stores had a display in St. Louis. The salesman talked me into buying a pair of their sheets. 'Far superior to Wamsutta,' he said . . . or, at least, gave that impression. In my estimation there is no comparison, and I regret that my money went into sheets that do not bear the trade-mark on the hem: WAMSUTTA."

UNFORTUNATELY, this is a rather familiar story, except that the usual claim is more modest. Some other sheet (they will tell you) is "just exactly as good" as Wamsutta in fineness, smoothness, and strength. Ordinarily, too, it doesn't take more than a week or so for the purchaser of sheets and pillow cases to find out how true it is that "there is only *one* Wamsutta."



IT'S A SMART FOOT THAT WALKS IN THIS *Charmed Circle*



Smart, because it steps forth in perfect style and genuine quality. Smarter still in the snug fit and glorious foot-freedom that attends every step it takes. And especially smart, because of the satisfying appreciation of real value that comes in wearing these lovely shoes. In the *Charmed Circle* of Smartness, Fit, Vitality and Economy that Vitality Health Shoes place around your footsteps, you will find your ideal in attractive footwear. And their prices are a pleasant surprise—$5 and $6.

VITALITY SHOE COMPANY · ST. LOUIS
Division of International Shoe Co.

GLENDA



CLAUDETTE



$5 AND $6

VITALITY *health shoes*

SIZES 2 TO 11 · · WIDTHS AAAA TO EEE

TALA



"SEPTEMBER STREETS OF PARIS" BY

Irma Kirby



MANY women who went to Chicago this summer foreswore all exposition souvenirs and took home Irma Kirby clothes. They had discovered, in the fashion-firmament, a star more brilliant than Arcturus . . . a young Chicago designer, fresh and electric as the city itself!

And wherever *you* are passing this pleasant autumn, take note of Irma Kirby's tunic ensemble. It's the perfect whole in three parts. A slim skirt of black *Beaumist*—the dull new "fog-finished" satin. Then a long, lean tunic-blouse of creamy ochre corded-silk . . . the new *Beaucorday petite pattern.* This tunic comes with high-crested sleeves and a jabot-forming collar . . . it's a nice affair with your jacket off. Then the *Beaumist* coat shoots more good points to the shoulder-line and uses actual whalebone to keep you high, wide and handsome!

Not in a century of fashion-progress have we seen so keen a costume . . . so correct for many places and purposes.

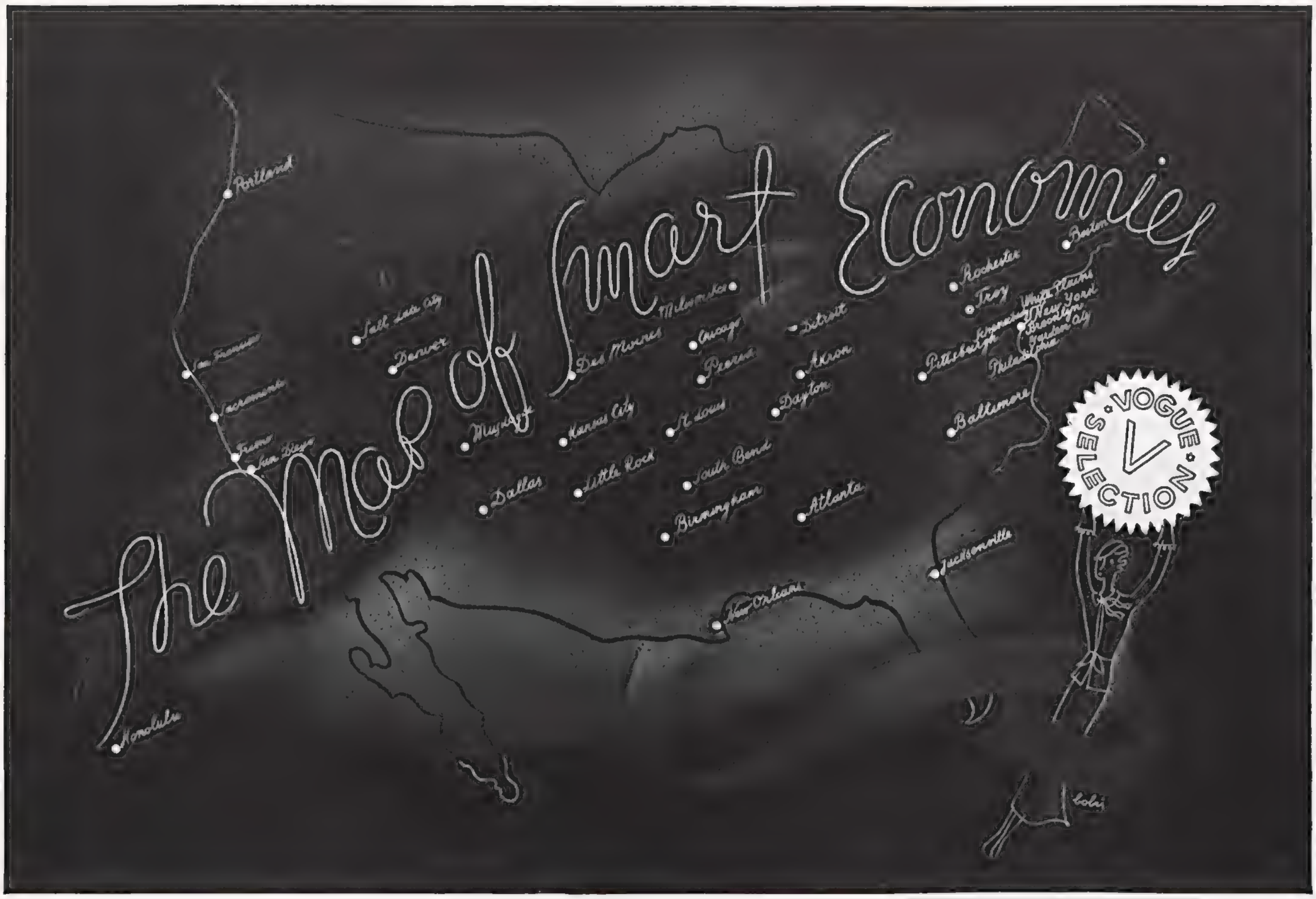
• • •

Three-piece tunic ensemble in black, or new shades of brown, combined with ochre-cream, in sizes 14 to 20. At better stores across the country. Take this page with you and ask for the suit at your local shop.

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Silks Beau Monde

THE BEAUMIST AND BEAUCORDAY (PETITE PATTERN) WHICH COMPOSE THIS COSTUME COME FROM THE LOOMS OF MARSHALL FIELD MANUFACTURERS . . . . CHICAGO . . . . NEW YORK . . . . PARIS



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The Isaac Long Store

• If no shop in your city or shopping center is listed above, write to Vogue, 420 Lexington Ave., New York City, and we will be glad to give you the address where the Smart Economies are available. Be sure to state what model or models you are interested in. Enclose stamped, addressed envelope.



Budweiser

KING OF BOTTLED BEER

WHERE THERE'S LIFE, THERE'S BUDWEISER ..... and so it always has been, because the best in life calls for the best in beer. The quality which has made BUDWEISER outsell any other bottled beer on Earth is the result of 75 years of brewing skill. The demand for that quality built the largest brewery in the world. Today, as always, BUDWEISER comes to you fully aged.

Visitors Cordially Invited to Inspect our Plant

ANHEUSER-BUSCH ~ ST LOUIS

Weaves and Colors that Inspire the New Mode

■ ***Not luxuries for the few . . . but fashion necessities for the many.*** When you select your costume of Forstmann Woolen this season, you will again have the satisfaction of knowing that it sets the fashion in weave and color, and is the best of its kind that can be made. ■ Every piece of woolen from the Forstmann looms must drape properly . . . tailor well. You will find that it does not sag or stretch . . . that wrinkles shake out . . . that it has strength and warmth without undue weight . . . is soft and pleasing to the touch.

Forstmann colors are supreme in the world of fashion. They draw their inspiration from nature, the master colorist. They are always becoming under any light, to any age, any type. And they keep their clear, soft tones through hard wear. ■ This season there is an important group of fabrics in Forstone colors, which take their hues from the mysteriously beautiful rocks found in grottos, caves, and canyons. ■ In costumes, always look for the Forstmann Ensemble Tag.

SALES OFFICE • 200 MADISON AVENUE • NEW YORK

Forstmann Woolens



Forstmann Woolens

(Left) A suit in one of the "Forstones"... a new group of woolens featuring blended duo-tone colors. *(Right)* A distinguished coat with silver fox in "Mouskin," an important new Forstmann color.

© 1933 Forstmann Woolen Co.

S.S. LURLINE

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The Willard Hotel. Affordable rates popularize it with prominent people. In heart of downtown section. $4. one, $6. two, up.

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French Lick Springs Hotel. Smart—Sophisticated—Spa—Attractions. Europe's famous pleasure & health resort. Climate ideal. Home of Pluto. Amer. Plan.

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Maplewood Hotel. 46th Season under same ownership. Moderate rates. Booklet on application. Address, N. D. Plumb.

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Hotel Puritan. On beautiful Commonwealth Avenue. Furnishings and comforts of a luxurious private home with hotel service of the highest type.

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The Hanover Inn. On the Campus at Dartmouth College. 100 rooms. 60 baths. Elevator. Highest type hotel service. State roads. All outdoor sports.

White Mountains—Franconia

Peckett's-on-Sugar Hill. New England's unique resort. Exclusive clientele. Quaint, homelike atmosphere & excellent cuisine. Recreational features. Cottages.

White Mountains—Sugar Hill

Sunset Hill House. Location unexcelled. All prominent White Mt. peaks visible. Golf free to guests. Tennis, riding, orchestra. Private cottages. Booklet.

White Mountains—Whitefield

Mountain View House. Dignified & charming in a lovely location with superior service, attractive appointments. Every outdoor sport. Selected clientele.

NEW JERSEY

Asbury Park

The Monterey. Modern beach front hotel. Superior accommodations at low rates. Inquiry invited. Phone: Asbury Park 1600. Sherman Dannis, Mgr.

NEW JERSEY (Continued)

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The Monmouth. Social centre of the north Jersey coast. Occupying two entire blocks on ocean front. Bathing, golf, tennis.

NEW YORK

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Hotel Barclay. 111 E. 48th St. Near the smart shops, theatres, uptown business district, Grand Central Station—delightful Colonial atmosphere.

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Lake Morey Inn. 18 hole golf course free to house guests. Saddle horses, tennis, water sports. House orchestra. Select clientele. Accommodates 150.

ENGLAND

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Carlton Hotel. Pall Mall. Central Heating. Famous restaurant and grill room; palm court and ball room. Bathroom to every bedroom.

Ritz Hotel. Piccadilly. Overlooking Green Park, in the most fashionable quarter of London. Central heating, famous restaurant and grill room.

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Lamport Hall. Nr. Northampton (Pytchley Hunt). Beautiful gardens. Unique library. X. M. Boulestin's cooking. Dancing. Terms from 4 gns. p. w.

Torquay

Grand Hotel. This is the summer resort of Royalty. As a social rendezvous, it ranks supreme among British resorts. 200 rooms. Phone 2234.

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France is nearer in dollars than it's ever been before. Your travel agency will supply itinerary. Railways of France, 1 East 57th St., New York City.

St. Raphael—Riviera

Hotel Beau Rivage. The leading hotel with its own palm garden, summer restaurant on sea front. Garage. Always open.

GERMANY

Bad Nauheim

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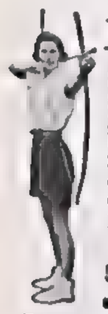
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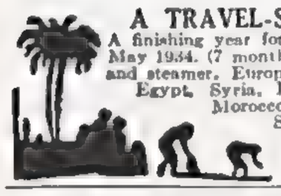


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The attitude of the American public toward the Dachshund has reversed itself within the last few years. Until about 1927 the physical peculiarities of this little rascal were the subject of many jokes. When he was suggested to prospective buyers the frequent reaction was, "What in the world can anyone see in that funny little thing of a dog?" But today, respect, understanding and a certain kind of reverence have replaced the ridicule and jokes which used to be the Dachshund's lot. Believe it or not, Fritzy is riding on the wave of popular approval.

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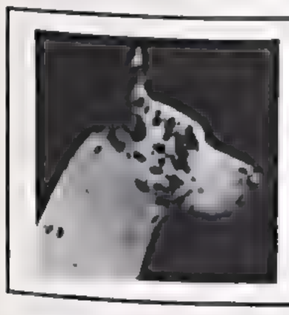


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Cherouny—On July 25, to Mr. and Mrs. Arthur Stratton Cherouny (Janet Roberta Little), of Scarsdale, New York, a daughter.

Coffin—On July 27, to Mr. and Mrs. Ralston H. Coffin (Bettina H. Whitehead), a son.

Dodge—To Mr. and Mrs. Washington Dodge, second (Helen Kent Hubbard), a son.

Doubleday—On July 20, to Mr. and Mrs. Nelson Doubleday (Ellen G. McCarter), of Oyster Bay, Long Island, a son, Nelson Doubleday, junior.

Duff—On July 16, to Mr. and Mrs. Rufus F. Duff (Edith R. Ward), a son.

Greenley—On July 27, to Mr. and Mrs. Howard Greenley, junior (Frances C. Fear), a son.

Gregg—On July 29, to Mr. and Mrs. Will R. Gregg (Mary G. Allen), a daughter, Mary Allen Gregg.

Stookey—On July 18, to Dr. Byron Stookey and Mrs. Stookey (Helen Phelps Hoyt), of New York City and Darien, Connecticut, a son, Byron Stookey, junior.

Tailer—On July 14, to Mr. and Mrs. T. Suffern Tailer (Florence T. Baker), a daughter.

Toumey—On July 25, to Dr. James W. Toumey, junior, and Mrs. Toumey (Eleanor McCormick Stone), a son, James William Toumey, third.

Van Alen—On July 18, to Mr. and Mrs. James H. Van Alen (Eleanor Langley), of Roslyn, Long Island, a son.

CHARLOTTE, NORTH CAROLINA

McMahan—On July 21, to Mr. and Mrs. Thomas Edward McMahan (Emma Cothran), a daughter, Ellen Calhoun McMahan.

NEW ORLEANS

Hamilton—On July 2, to Mr. and Mrs. Herbert Hamilton (Marcel Coyle), a son, Charles Harry Hamilton, third.

PHILADELPHIA

Colket—On July 18, to Mr. and Mrs. Tristram C. Colket (Ethel M. Dorrance), of "Laurier," Bryn Mawr, Pennsylvania, a daughter.

SAINT LOUIS

Kimball—On July 29, to Mr. and Mrs. William Geoffrey Kimball (Nancy M. Bates), of "Eastmere," Easthampton, Long Island, and Saint Louis, Missouri, a son, Frederick Menner Kimball.

WASHINGTON, D. C.

Wilson—On July 20, to Mr. and Mrs. Robert Whitelaw Wilson (Janet Morgan Mahony), a daughter, Margaret Breckenridge Wilson.

WILLIAMSPORT

Kirk—To Mr. and Mrs. Henry E. Kirk, junior, (Enid Richardson), a son, Henry E. Kirk, third.

Klump—On July 5, to Dr. George S. Klump and Mrs. Klump (Elizabeth Winner), a daughter, Helen Louise Klump.

ENGAGEMENTS

NEW YORK

Auchincloss-Page—Miss Mary Bliss Auchincloss, daughter of Mrs. Edgar S. Auchincloss, of New York City and "Keewaydin," Darien, Connecticut, to Mr. Nelson Laurence Page, son of Mrs. J. France Page, of Montclair, New Jersey.

Barstow-Aspegren—Miss Lois Frances Barstow, daughter of Mrs. William A. Barstow, of West Orange, New Jersey, to Mr. John Bacon Aspegren, son of the late John Aspegren and Mrs. Aspegren, of New York City.

Brower-Phelps—Miss Katharine Brower, daughter of Mr. and Mrs. David Brower, of Babylon, Long Island, to Dr. Gouverneur Morris Phelps, of New York City, son of the late Mr. and Mrs. Henry Delafield Phelps.

Day-Straus—Miss Matilda Bradford Day, daughter of Mr. and Mrs. Dwight Huntington Day, to Mr. Ralph I. Straus, son of Mr. and Mrs. Percy S. Straus, of New York City.

Hoagland-Mellick—Miss Caroline Prentice Hoagland, daughter of Mr. and Mrs. Joseph C. Hoagland, of New York City and "Auldwood," Rumson, New Jersey, to Mr. J. Hartley Mellick, junior, son of the late J. Hartley Mellick and Mrs. Mellick, of Rumson.

Lefferts-Mossman—Miss Lillian Pope Lefferts, daughter of Mr. and Mrs. F. Raymond Lefferts, of New York City and "Planting Ground," Setauket, Long Island, to Mr. Howard Martin Mossman, of New York City, son of the late Howard Hill Mossman and Mrs. Mossman.

Mallory-Bidwell—Mrs. Frances Jones Mallory, daughter of Mrs. John C. Jones, of Orlando, Florida, to Mr. Miles Oakley Bidwell, of New York City, son of the late Frederic H. Bidwell and Mrs. Bidwell, of New York City.

Marshall-Lowe—Miss Emma Lawrence Marshall, daughter of Mr. and Mrs. Levin Rothrock Marshall, to Mr. William Ebbets Lowe, son of Mrs. C. Towne Lowe, of New York City, and of Mr. Gerald Lowe, of Bethayres, Pennsylvania.

May-Collier—Miss M. Barbara May, daughter of Mr. George Oliver May, of "Brimley," Southport, Connecticut, to Mr. Barron G. Collier, junior, son of Mr. and Mrs. Barron G. Collier, of New York City.

Nolan-Marshall—Miss Gertrude Adelaide Nolan, daughter of Dr. John Hugh Nolan, of New York City, to Mr. Dwight Marshall, son of Mr. and Mrs. Gustavus Calhoun Marshall, of New York City and "Stony Hollow Farm," Chappaqua, New York.

Sears-Scully—Miss Anne Franklin Sears, daughter of Mr. and Mrs. Taber Sears, of New York City, to Mr. Leonard Tyson Scully, son of Mr. Benjamin G. Scully, of Toronto, Canada, and New York City.

Smith-Sewall—Miss Jane Yates Smith, of Kansas City and New York City, daughter of the late Mr. and Mrs. Edward Calhoun Smith, to Mr. Loyall Farragut Sewall, of Bath, Maine, and New York City, son of the late Mr. and Mrs. Harold Marsh Sewall.

BOSTON

Cleveland-Nicholson—Miss Mary Devotion Cleveland, daughter of Mr. and Mrs. Henry Mason Cleveland, of Concord, Massachusetts, to Mr. G. J. Guthrie Nicholson, junior, son of Mr. and Mrs. G. J. Guthrie Nicholson, of New York City and Newport, Rhode Island.

Gallaudet-Francis—Miss Denise Gallaudet, daughter of Mr. and Mrs. Edson Fessenden Gallaudet, of Pine Orchard, Connecticut, to Mr. Carleton Shurtleff Francis, junior, son of Dr. Carleton Shurtleff Francis and Mrs. Francis, of Brookline, Massachusetts.

CHICAGO

Dewes-Oram—Miss Grace Hedwig Dewes, daughter of Mrs. Edwin P. Dewes, of Chicago, Illinois, to Mr. George Stickle Oram, son of Mrs. King Stickle Oram, of Rockaway, New Jersey.

KANSAS CITY

Gary-Carkener—Miss Mary Lamora Gary, daughter of Mr. and Mrs. Hunter Larrabee Gary, to Mr. Guyton Carkener, son of Mr. and Mrs. George Stuart Carkener.

PHILADELPHIA

George-Lukens—Miss Emma Martyn George, daughter of Mr. and Mrs. William Harmon George, to Dr. Francis Dring Wetherill Lukens, son of Mr. and Mrs. William Weaver Lukens.

Jones-Dew—Miss Cornelia Livingston Jones, daughter of Mr. and Mrs. Livingston E. Jones, of "Chellowe," Chestnut Hill, Pennsylvania, to Mr. Richard Dew, of Daniel, Wyoming.

Read-Brown—Miss Anne Stony Read, daughter of Mr. and Mrs. William Bond Read, of "Bryn Tyddyn," Conshohocken, Pennsylvania, to Mr. Edmond L. Brown, second, son of Mr. and Mrs. Edmond S. Brown, of Radnor, Pennsylvania.

RICHMOND

Morton-Baskerville—Miss Mary Virginia Pegram Morton, daughter of Mr. and Mrs. William Waller Morton, to Mr. Henry Coleman Baskerville, son of Mr. and Mrs. Henry Eugene Baskerville.

SAINT LOUIS

Stephen-Peugnet—Miss Grace Mary Stephen, daughter of Mr. and Mrs. David Stephen, to Dr. Hubert Beaufort Peugnet, son of the late Mr. and Mrs. Maurice Berthold Peugnet.

SPRINGFIELD, MASS.

Sutton-Shattuck—Miss Emily Mayo Sutton, daughter of Mrs. Edward Owen Sutton, to Mr. Roger Whipple Shattuck, of Worcester, Massachusetts.

TAMPA

Farrior-Polk—Miss Evelyn Farrior, daughter of the late Dr. J. Brown Farrior and Mrs. Farrior, to Mr. Ralph Polk, junior, son of Mr. and Mrs. Ralph Polk, of Indianapolis, Indiana, and Haines City, Florida.

McElmurray-Morgan—Miss Sarah McElmurray, daughter of Mr. and Mrs. J. E. McElmurray, to Mr. William Thomas Morgan, junior, son of Mr. and Mrs. William Thomas Morgan.

(Continued on page 83)

A Brilliant Fall collection

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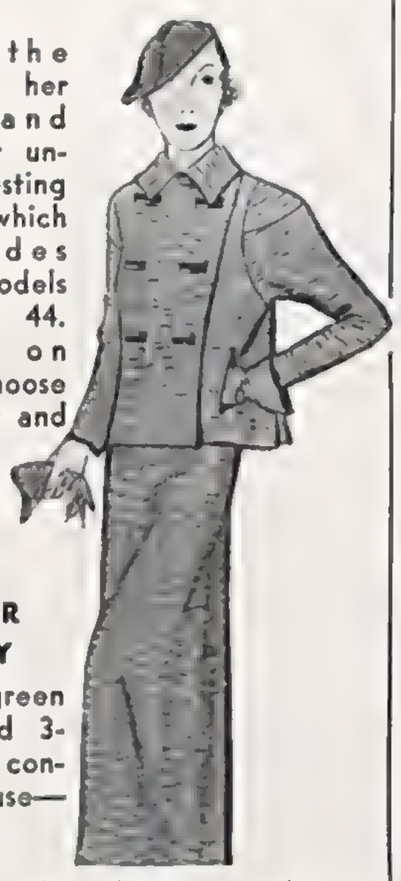
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SHOPS TO KNOW

No matter how familiar you may be with the New York shops, you can't possibly know all the good ones. Here are some of the smartest specialty shops to be found. Whether it's a beauty treatment, a particular type of sports dress, a shoe, or a hat—the chances are you'll find it among the shops advertised on this page. You may write to any of them with entire confidence in their integrity, for they measure up to the same plane of smartness upon which Vogue itself operates.

Vogue covers

Dignity and impudence



RESTAURANT proprietors in this town have a great weakness for the faded glories of old mansions. High ceilings, gilt, and brocade are better, they feel, for the digestion than the cool angular glitter of modern rooms; besides, of course, looking more elegant.

One of the finest of these anachronisms is Cyrano's restaurant, lodged in the former home of Mrs. Arthur B. Twombly at 27 East Fifty-Fifth Street, one of the most discussed châteaux in the city. Its ceiling of Florentine leather, its mahogany staircase, and marble and gold fireplace are exactly as they were twenty years ago, when Mrs. Twombly had the house redecorated by Venetian decorators imported for that express purpose; and the buffet arrangement built into the dining-room wall is an incredible relic of Edwardian taste. Against this traditional background, the best of Continental food is served; Cyrano, incidentally, sponsoring a movement to revive interest in provincial French cookery instead of menu repetitions of the conventional Parisian pattern—which ought to be good news to many. Besides which, Cyrano is famed for its salads and for its little toasted rolls.

Another anachronism is the restaurant in the former mansion of the famous Bell family, of telephone fame, at 312 West Seventy-Fifth Street, just off the Drive. There is a peep at the Hudson River; a spacious, verdant back-yard, perfect for dining on the remaining warm nights of the season; and five storeys entirely covered with red silk brocade. The present owner of the restaurant is Antoine Dadone, Caviar King of America, food savant, and caterer to New York's greater hostesses.

Food for the eye

A real treat to the eye—and most worthy of a visit—is the summer exhibition at the Museum of Modern Art, at 11 West Fifty-Third Street. There, you will see the top-notch examples of French painting from the beginning of the century till now—paintings by the finest contemporary artists that ought to remove once and for all whatever suspicion you've harboured about their value.

Here are some of the very high spots: Three superb Picassos—his evil "Absinthe Drinker," the gaunt "Woman Leaning on Table," and the family group called "La Coiffure."

Van Gogh's famous and brilliant "L'Arlesienne," with the pungent yellow background and her black head-dress in sharp relief.

Degas "Danseuse aux Bouquets," full of the dusty light of the theatre and the grace of ballet.

Seurat's "Sunday at the Grande Jatte," with its impressionistic technique of shimmering dots.

Gauguin's "Spirit of the Dead Watching," which shows his luscious colour and design at their best.

A beautiful torso by the late Lehmbruck (shown in an early spring issue of Vogue, incidentally).

Rousseau's "Rendezvous in the Forest," in which you can see again his inimitable clarity and naïveté of purpose.

And then—to make a long story shorter—a host of fascinating pictures that include the best of Derain, of Eugene Berman (that rising young painter of grave and sombre canvases), de Chirico, Pierre Roy, and Tchelitchew, another young hopeful.

Gaiety hops lightly



You may stumble across some open-air book-stalls, one of these days—very gay and Paris-like—around Washington Square, the Battery, Madison Square, or London Terrace. In that case, blame it on the Hop Light Ladies. These brave spirits are jobless professional and business women who have banded together to defeat the terrors of destitution, and they're determined to do it in a novel and cheerful way. Arrayed in bright rose coloured costumes, and armed with paints and brushes, large contingents of these ladies will go forth to paint chairs, tables, and shelves on the spot and to touch up faded house-numbers. Others, green-clad, will carry baskets full of plants.

the town

These—all ready for planting—they will set in barren flower-boxes. And there will be a small army of Baby Sitters—Hop Light Ladies who will sit with the baby while mother and father are out for business or no good. The nominal sums received for these services go back into a communal pool, thence to be redistributed equally among all the Hop Light Ladies. Altogether a worthy cause and an original one. So don't forget the Ladies when you need refurbishing touches in your house, or want to browse among book-stalls. The headquarters of the organization are at 350 Fifth Avenue.

More self-improvement

While we're improving the mind—or the eye—, we might mention that restful haven of Impressionist art, Durand-Ruel's on Fifty-Seventh Street. The ground floor gallery is usually hung with excellent paintings of the Renoir, Degas, Pissarro group. Their warmth of colour and tranquillity of subject—ample women resting in flowery bowers or taking baths; or sun-drenched landscapes—make one nostalgic for a calmer day and a sweeter life. One of the most charming canvases there is a mother and child by Mary Cassatt—a pupil of Degas and an American artist who has never received her full due, here or in Europe.

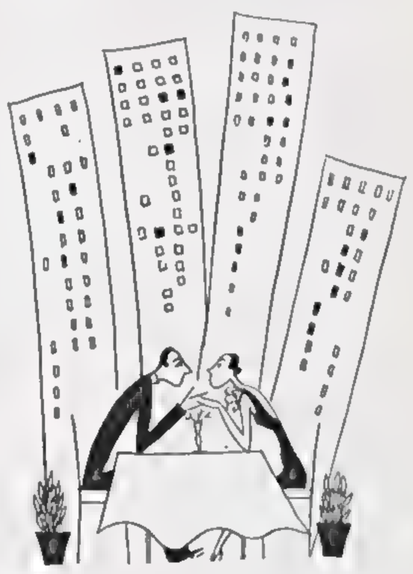
Movie classics

We hope you share our passion for Silly Symphonies. We think they're among the greatest things this country ever produced. If you agree with us, you've probably already seen three of the Disney classics that rate five stars: the coloured one about the errant little bird; "Noah's Ark"; and, most recently, "The Three Little Pigs," in which there is the most irresistible ditty ever penned that goes "Who's afraid of the big, bad wolf?" If you've missed them, find out where they're playing and hotfoot it there—even if it's in the Bronx or Hell's Kitchen.

Let 'em eat cake

It looks as if the first big theatrical treat of the winter might be "Let 'Em Eat Cake"—a musical comedy sequel to that vastly successful satire, "Of Thee I Sing." The opening is scheduled for October 21—George Kaufman and Morrie Ryskind will again collaborate on the book, while the two Gershwins will give their genius to songs and lyrics. The story will deal with the second term in office of President Wintergreen (William Gaxton) and Vice-President Throttlebottom (Victor Moore). And Lois Moran will once more radiate sweetness and light as the love-interest—whatever that will be.

The brave gesture



The reserved and genteel Sulgrave has caught onto the jog of the times by thrusting an open-air terrace-restaurant right out over the zooming traffic of Park Avenue; the first, they believe, to grace that rather plain-faced boulevard and be on a level with it. The location—at Sixty-Seventh Street—is a boon to uptowners weary of the thought of taxi-ing down into the bowels of the city for their food. Besides which, the quality of Sulgrave food is notably high.

Follow the leader

It might amuse you to know that since the Chatham opened its sidewalk restaurant and drew our lavish praises, outdoor cafés have sprung up like mushrooms on a damp lawn all around Washington Square. The Brevoort and Longchamps have set their tables out in the street, discreetly—if partially—surrounded by potted shrubs, Number One Fifth Avenue has likewise gone native, and a certain drug store in the vicinity allows you to suck your straws meditatively while you watch the gaunt artists and their models stroll by on the pavement—not to speak of ordinary folk.

Water-front

If you like boats and barges and water and the peaceful wheeling of baby carriages to and fro, you might do worse than spend an hour sitting in Carl Schurz Park on the East River at Eighty-Sixth Street. The air is good, there's always movement—and the habitués are an amiable mixture of proletariat and swells.

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Gervais

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AUTUMN SHOPPING • FABRICS
DESIGNS FOR DRESSMAKING

Cover design by Pagès



SEPTEMBER 1, 1933

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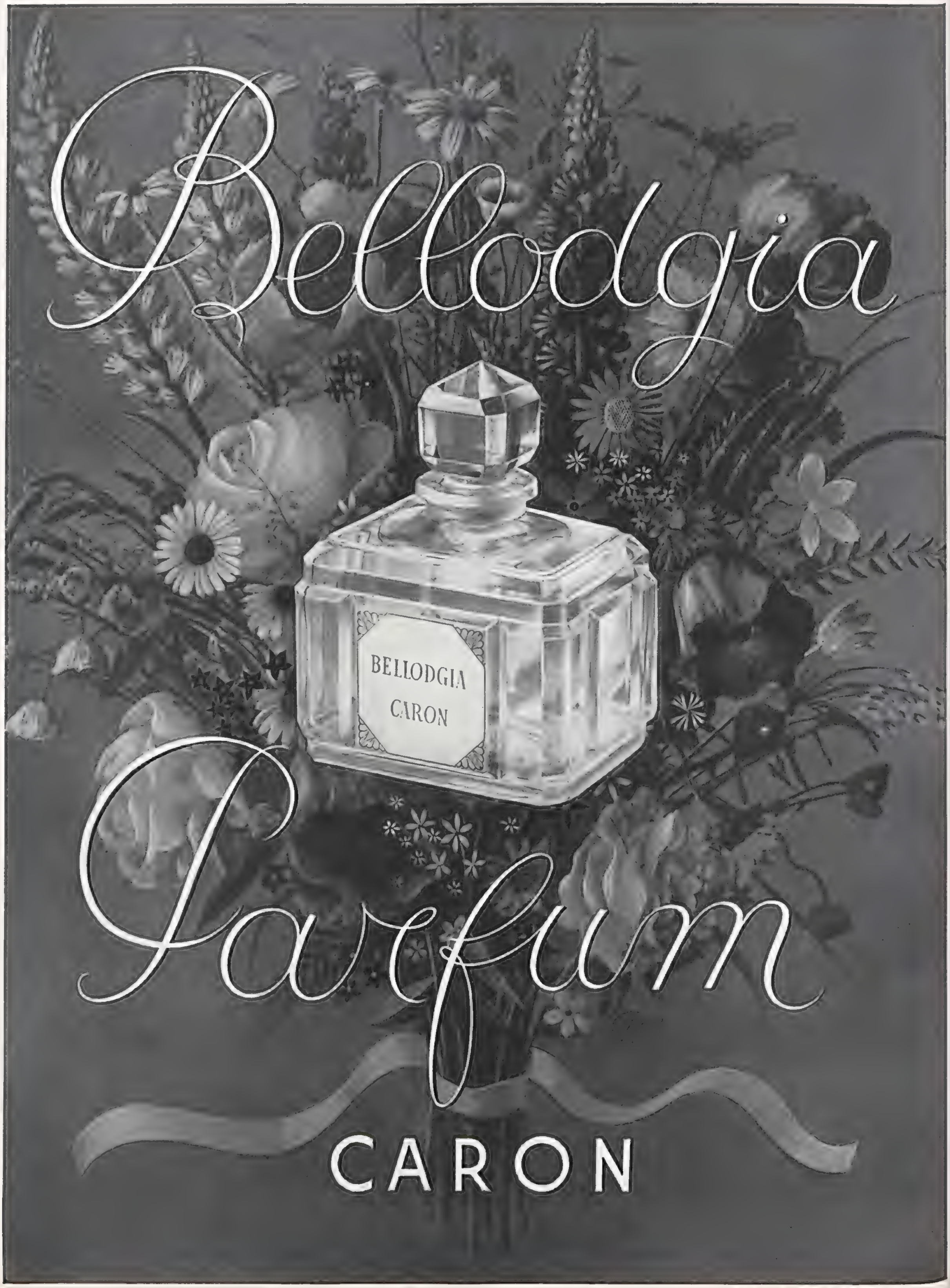
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THERE ARE THREE VOGUES
AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief

Michel de Brunhoff—Editor of French Vogue
Alison Settle—Editor of British Vogue


Bellodgia
BELLODGIA
CARON
Parfum
CARON

Vogue's

eye-view of the mode



The hat shown in the sketch by Pagès on the cover of this issue is an outstanding fashion—a Maria Guy beret of wine velvet, as new as the Lucian Lelong dress it matches. The hat is from Bergdorf Goodman

ON sweeps the tidal wave of Edwardian fashions. In cable after cable, Paris raves of the new sheath silhouette, the flaring hems, the accentuated bosom, the velvets, the furs, the trains, and the big feathered hats. How long the furor will last, no one knows. But one thing is reasonably sure—women must prepare for a winter of elegance and contour, of opulence in line and texture and volume. Clothes will weigh more, and, to carry them off, you'll need a bigger, firmer body (see Mae West, on page 67). We're getting away from "sketchiness" in figures, as well as in gowns. The new dresses can not be "run up" overnight. Those who want to copy the mode on a yard of cloth won't get very far.









ALL the little sketches at the right and the left appeared in Vogue between 1900 and 1910 as authentic fashions. These are the founts of the dressmakers' inspiration this year. The lady at the upper left wears a sweeping train. Paris cries "Trains." Foot-long to yards-long for evening. Paris cries "Cover your neck"—with soft, bib-like draping, jabots, scarfs, starched ruffles, clergymen's stand-up collars, or stocks about an inch high. At the left is a lady of 1910 with a jabot—a little higher than ours, to be sure, but still with that "chesty" effect.

Below her is a lady of 1910 in a black velvet hat tipped with white feathers. Smart Parisiennes wear hats like that with their long afternoon dresses of velvet or satin—and even with evening gowns. The figure at the bottom shows what the corset did then—the corset on the right. We won't look quite like this. But the less heavy of us will have to do something to give ourselves the semblance of a shape—or look grotesque.

The lady at the lower right wears a fur-trimmed foot-length suit. So do modern Frenchwomen. Fur bands, muffs, hats to match, fitted silhouettes—all are with us.

There are hosts of other points in common with the early 1900's. Tight, fitted sleeves. Bertha effects. Ostrich feathers on hats. Muffs. Bows under the chin, of fur or organdie. Little bunches of flowers at the throat.

How far will it go? We advise you not to worry. All your life you've aped something—Greek, Tyrolian, Balinese—and still you've looked well. The 1900's will not cramp your style. They may, in fact, expand it.





REBOUX'S BLACK AND ORANGE VELVET TOQUE, "GRATTE CIEL," WITH A QUILL THAT IS REALLY PLAITED BLACK OSTRICH; JAY-THORPE

High Points from Paris Openings

1. SIMPLIFIED SHOULDERS—Exaggerated shoulders are out. Schiaparelli continues to show wide shoulders slightly padded, but has rounded them with a raglan cut, emphasizing simplicity. They develop inconspicuously from the neck and blend inconspicuously into the silhouette. No more flared peaks, squared coat-hangers, or wings. Look now for dropped shoulders and raglan shoulders ending in long sleeves. Vionnet shoulders disappear under fur flung to the back. All dressmakers use dropped shoulders, often through gatherings, and, in the evening, through berthas

2. THE FLUNG-BACK MOVEMENT—This movement, giving a feeling of weight dragging back from the neck, is an outstanding feature. It appears especially in fur. Lanvin shows collarless cowl-capes in fur or cloth. Augustabernard lines a monk's cowl on a wool coat with muskrat. Furriers show separate fox or mink furs to be worn high across the throat, dropping down in back, and wide cloth scarfs edged with fur are worn close to the neck in front, with fulness draped back

3. ROUNDED WAIST-LINES—You have heard about Mae West, her great influence, and the novelty of admiring full, feminine silhouettes once more. This means some chest, some hips, and a tiny waist. A round, soft body that undulates in curves is the new story. Square, hard figures are past history. The jackets of Chanel's afternoon suits have soft, full bodices, helped by high cravat bows, making the waist-line look even smaller. And rounded yokes of fur help to give this wasp-waist effect

ANOTHER RECORD-BREAKING FLIGHT. THE NEW FRENCH MODELS ARE JUST OUT OF THE CUSTOMS, BUT HERE YOU SEE THEM AS THEY WERE SHOWN IN PARIS SCARCELY THREE WEEKS AGO. THESE TWO PORTFOLIOS—THE FIRST INSTALLMENT OF VOGUE'S REPORT ON THE OPENINGS—ARE BY BARON HOYNINGEN-HUENÉ AND CARL ERICKSON. THEY ARE NOTEWORTHY ON TWO COUNTS—THE SPEED OF THE CREATION AND THE BEAUTY OF THEIR RENDERING



4. HEIGHTENED NECK-LINES—Fashion concentrates around the throat. It is not your skirt-line, or your waist-line, but your neck-line that makes your dress. You will not look new unless something interesting happens under your chin. Little guardsmen's collars stand up straight; other collars turn over and fasten with a bow. Stocks, clerical collars, scarfs, ruffles, jabots, fur chokers—all give interest. So do bodices mounting to a severe line about the throat or continuing higher into drapery. Cuddling your chin into fabric is the new sensation of the season



5. REVERSED SILHOUETTES—Backs can be more dramatic than fronts. At the Openings, you waited with interest for the mannequins to turn around. Day coats and evening wraps with plain fronts presented amazing back views—with fur applied in yokes, crescent collars, and wide bretelles behind. But all designers have models with front importance, too



6. ELONGATED SILHOUETTES—Length, length, and length. The Paris Openings show many trailing evening dresses with high décolletages, and length developed from chin to toe—and even further, through pointed or squarish serpent's tails. Augustabernard treats this backward flow marvellously in dresses with cascades of rippling width at the back, from waist to floor. Long sleeves, too, elongate evening silhouettes



7. CLASSIC MOULDING—In rich material. Never has simplicity of line reached such a climax of elimination. Paris shows simple slips for day and evening—but perfect cut and weight of fabric give them glamour. Rich failles, satins, velvets, shiny pannes, lamés in solid effects for evening. Heavy crêpes, semi-stiff velvets, blistered satins, for day, as well as angoras and knitted woollens, most of them ribbed or blistered





HATTIE CARNEGIE HOYNINGEN-HUENÉ, PARIS

1. Schiaparelli's simpler shoulders

The famous bumptiousness of Schiaparelli's shoulders has been toned down, as you can see in this sports suit, "453." The tailored jacket of heavy, hand-woven grey-and-yellow tweed is worn over a granite-grey wool skirt and a silk jersey blouse with a new, high, stock-like collar stiffened with yellow taffeta. The knitted Tyrolian hat is something to note



HOYNINGEN-HUENÉ, PARIS JAY-THORPE

The flung-back-off-the-shoulder movement is strong throughout the mode. It is strikingly illustrated in Lanvin's mottled-grey astrakhan cape, "Cyclade," with a monk's hood in back and utter simplicity in front. Its tailored look is finished by one button under the chin, exposing the very new stand-up collar of a brown cloth dress worn underneath

2. Lanvin's flung-back movement



CHEZ NINON

HOYNINGEN-HUENÉ, PARIS

3. Chanel's shaped waist-line

A small rounded waist is Chanel's way of giving importance to the upper part of the body. The jacket of this formal afternoon suit, "20," is cut to mould the hips and to blouse above the waist-line. The material is new—a heavy, blistered black ciré satin for the suit, a plain black ciré satin for the blouse with its under-chin bow. Chanel's hat follows an inverted shell-like line



HOYNINGEN-HUENE, PARIS

SAKS-FIFTH AVENUE

All the attention goes to the neck, with a hundred ways to accent its importance. Mainbocher adds a jabot of crinkly pleated white chiffon to a little guimpe that mounds about the throat of a black wool dress, "412," garnished by a pleated bertha of crinkly black satin ribbon. The black antelope bag is from Germaine Guérin; the Mainbocher hat is of black felt

4. Mainbocher's higher neck-line



BERGDORF GOODMAN

HOYNINGEN-HUENÉ, PARIS

5.

Patou reverses the silhouette

This Patou evening coat, "Fandango—35" is one of the many cases in the Paris collections where all the interest has been transferred from the front to the back of coats and evening dresses. Here, black fox has been applied in great loops against black velvet, while the front is plain with a flat neck-line. The coat has a train, which will trail over the trains of evening dresses and heighten the very dramatic silhouette. This is another instance of the great importance of black, of fur trimming, and of velvet

6.

Augustabernard's elongated line

Like a stole, black skunk (a pre-War fashion revived) hangs to the hem of this straight evening coat, "415," stretching its height to the limit. Tucked silver lamé, a favourite in this year's fabrics, gives the austere wrap great elegance. And the modest gathers at the shoulders do not alter its smoothness or give too much fulness to the plain sleeves. This coat—so new and yet so reminiscently quaint—is a fascinating and concealing companion to the revealing mermaid evening gowns of the Paris mode



HOYNINGEN-HUENÉ, PARIS

B. WEINSTEIN



ALTMAN HOYNINGEN-HUENÉ, PARIS

7. Lelong's classic moulding

Fitted to the figure in a slim sheath, this evening gown, "Corianthe—33," illustrates two new points—the straight, flung-back panel hanging to the knees in back and the renewed use of shiny metal threads. Transparent tulle traced with navy-blue and silver threads and silver-embroidered navy-blue velvet combine in this distinguished evening dress with its classic moulded lines

Eric's scrap-book of the Paris collections.

CLOTHES INCREASINGLY EXCITING. VERY PICTORIAL. ANY ARTIST, ANY ONE WITH AN EYE FOR LINE, WILL BE CRAZY ABOUT THEM. THEY MAKE WOMEN FEMININE - FULL-BODIED - FIGURE-CONSCIOUS. NO MORE CONCAVE TIMIDITY IN THE NEW FASHIONS. A GREAT DEAL OF STUDIED ELEGANCE - RICHNESS - DRAMATIC EFFECT. GOLD AND SILVER LAMÉ GLITTER. VELVET MOVES HEAVILY, BLACKLY. CIRÉ SLITHERS. FUR BANDS, CAPES, MUFFS, ENRICH ALL FABRICS.

THE REAL FASHION EXCITEMENT IS AT THE NECK AND THE HEM. BETWEEN THE TWO, THE EXCITEMENT IS PROVIDED BY THE FIGURE.

TRAINS FOLLOW AFTER THE HEELS, LANGOUROUSLY. TIERS RIPPLE SEPARATELY. LOW FLARES SWIRL, LAPPING ABOUT THE ANKLES.

MAINBOCHER'S COLLECTION IS STUNNING - AND NEWS. DAY CLOTHES FEATURE LOOSE BUTTONED COATS WITH CONTRASTING SLEEVE, ONE EFFECTIVE CLOTH COAT HAS FULL VELVET SLEEVES, AND A GREGE VELVET COAT HAS SLEEVES OF BLACK ALASKA SEALSKIN. NECK-LINES ARE HIGH THROUGHOUT - WITH AMUSING DETAILS LIKE NECK DRAPERY FINISHED WITH FLOWER BUNCH UNDER CHIN. MANY WAISTCOAT EFFECTS. THE BLOUSE-AND-SKIRT THEME IS IMPORTANT FOR BOTH DAY AND EVENING. EVENING MODE SHARPLY DIVIDED AT MAINBOCHER'S - BETWEEN DINNER-SUITS; THE LONG INFORMAL DRESS CHEZ-SOI; PASTEL INFORMAL DINNER-DRESSES, AND THE GRANDE ROBE-DE-SOIR.

THE TWO OUTSTANDING DINNER-SUITS SKETCHED ON PAGE 40C HAVE TOE-LENGTH SKIRTS AND SHORTER-THAN-HIP-LENGTH JACKETS. "NO. 448" HAS A COMPLETE BACK OF LEOPARD ON THE BLACK CLOTH JACKET. THE WHITE CREPE SATIN SHIRT-WAIST HAS A JABOT. "NO. 454," ON THE SAME PAGE, USES BLACK ALASKA SEAL ON A SUIT OF BRICK-RED WOOLLEN. LITTLE HATS ARE SHOWN THROUGHOUT; ALSO FOOLISH CAPS HELD ON BY VEILS AT BACK WITH FORMAL ROBES-DE-SOIRS. LELONG SHOWS HIGH NECK-LINE AND BULKY CHEST, AS IN "AURELIE" (RIGHT) WITH A RED SCARF AND SILVER FOX ON A BLACK WOOL DRESS.

Bergdorf Goodman

Lelong
High neck-line,
bosom importance,
necklace fur.
Maria Guy hat



A STATELY EVENING SILHOUETTE AT LELONG - WITH EMPHASIS ON THE OFF-THE-SHOULDER LOOK. INTERESTING DETAILS ARE LOOPED PANELS; AND THE USE OF AIGRETTES AND PARADISE FEATHERS ON CAPES OR FOR DRESS MOTIFS.

AUGUSTABERNARD HAS TRIUMPHED AGAIN IN SHEATH-LIKE GOWNS MOULDING THE WAIST AND EMPHASIZING THE NATURAL LINES OF THE FIGURE. SHE CONCENTRATES ON SOFT SHOULDER EFFECTS, LOW SKIRT INTEREST WITH SOME TRAILING HEMS. THREE-QUARTERS VELVET CAPES ARE MAGNIFICENT, HANGING LOOSE FROM SHOULDERS AT THE BACK, WITH STRAIGHT FUR DOWN THE FRONT ON BOTH SIDES, TUXEDO FASHION. MUCH THROWN-BACK LOOK, LIKE HER MONK'S COLLAR (FUR LINED) ON COATS. MUCH LAMÉ COMBINED WITH OTHER FABRICS. SHE LOVES BRETELLES - SUSPENDER EFFECTS IN FLOWERS OR FUR ON MOULDED SHEATH DRESSES. FOR DAY, MUCH DARK DULL GREEN. AFTERNOON, PEARL-GREY - PALE TURQUOISE - MAUVE. TWO GOWNS (ILLUSTRATED) SHOW FIGURE EMPHASIS BY USE OF STRAIGHT CUT FABRIC. ON "NO. 410," OF GREY CREPON, IS A BLACK VELVET CAPE, TIED UNDER THE CHIN WITH SABLE. "NO. 325" HAS CHIFFON SOFTNESS AT THE NECK AND THE KNEES, ON A TRAILING BLACK SATIN SHEATH.

MOLYNEUX COLLECTION VERY WEARABLE. EXCELLENT TASTE. LITTLE STREET DRESSES HAVE BIAS SEAMS CROSSING BACK AND FRONT, GIVING A MOULDED SILHOUETTE. SUITS TRIMMED WITH NUTRIA, BREITSCHWANTZ, OR PERSIAN. DAY DRESSES HAVE HIGH DRAPED NECKS AND LONG SLEEVES. SHORT CAPES WORN OFTEN OVER WOOL DRESSES INSTEAD OF JACKETS. EVENING GOWNS ALL HAVE OFF-SHOULDER LINE WITH MUCH COLOUR AT THROAT AND OVER THE CHEST.

Schiaparelli
Rounded shoulders, high neck, under-chin bows



Best

FLESH TULLE TOPS - VELVET FLOWERS OUTLINING DECOLLETAGE EVENING CAPES BUTTONED HIGH WITH FLAT BAND OF FUR OR FLOWERS STRAIGHT OVER ARMS AND CHEST. FEATHER TRIMMING ON CAPES. EVENING COLOURS BLACK, PALE PINK, MAUVE, SKY-BLUE, APPLE-GREEN, AMBER-YELLOW, GOLD-BEIGE. "NO. 96" IS OF NILE-GREEN VELVET AND SILVER FOX, THE CAPE OPENING ON ONE SIDE.

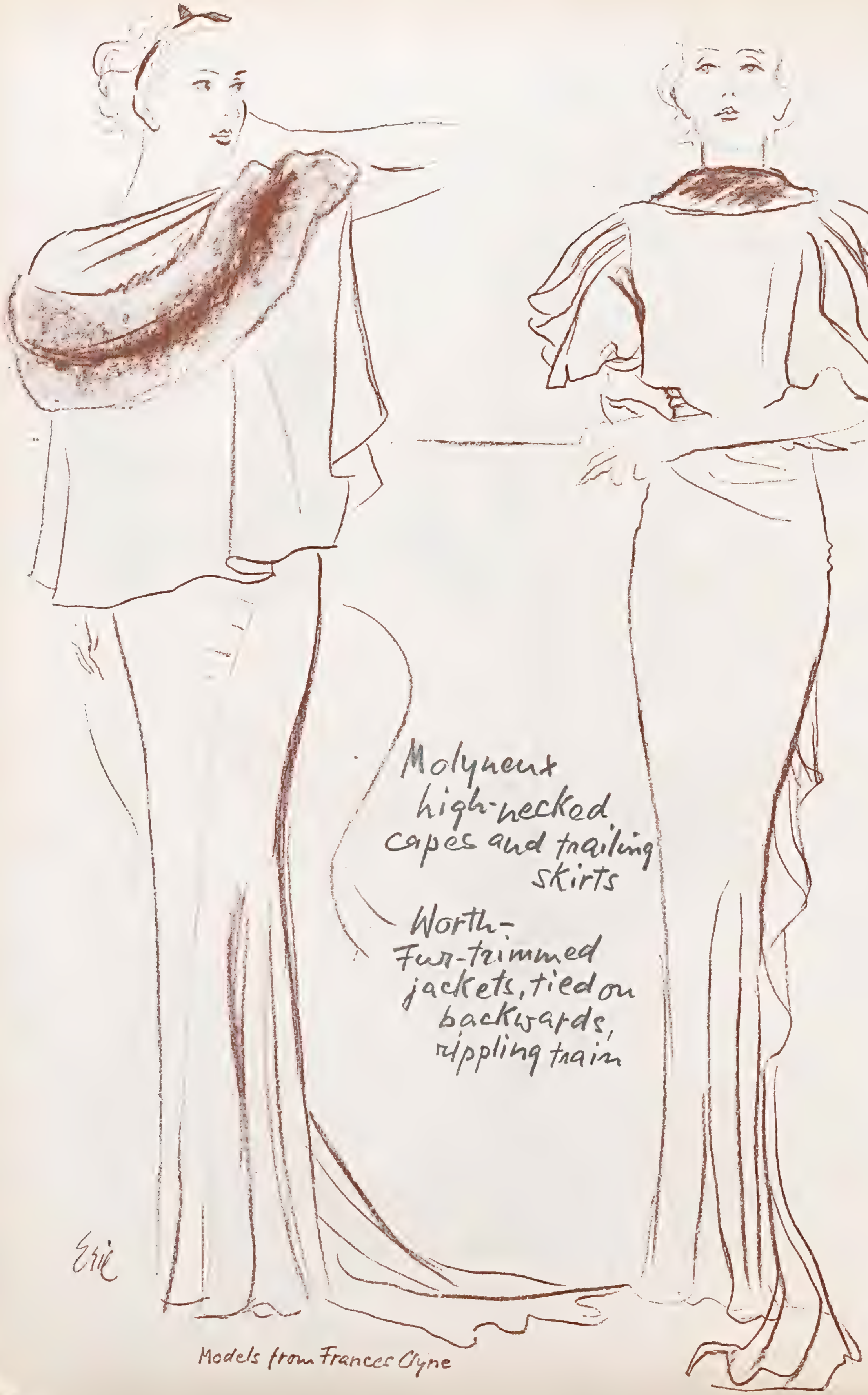
THE WORTH EVENING ENSEMBLE NEXT TO IT, "168," IS OF BLACK SATIN AND BLACK ERMINE, WITH A JACKET THAT TIES ON BACKWARDS AND LEAVES THE BACK BARE. MAGGY ROUFF CHIEFLY NOTABLE FOR HER PEPLUMED HIPS, CABBAGE NECK-LINES, LAMÉ CLERGYMAN'S COLLARS - STAND-UP RUFFLES. CHESTY FEELING EVIDENT IN JABOTS OF CASCADING LOOPS. SCHIAPARELLI'S "456" HAS HER PADDED BUT SMOOTH SHOULDERS, SLIGHT DOLMAN UNDERARM FULNESS, AND UNDER-CHIN BOW (LEFT). BLUE CHEVIOT COAT, ASTRAKHAN COLLAR; RED CREPE BLOUSE; STRIPED SKIRT

SEPTEMBER 1, 1933

Mainbocher-Wool dinner-suits. Toe-length skirts, short capes or jackets, little hats

Hattie Carnegie

Saks-Fifth Avenue



Erté

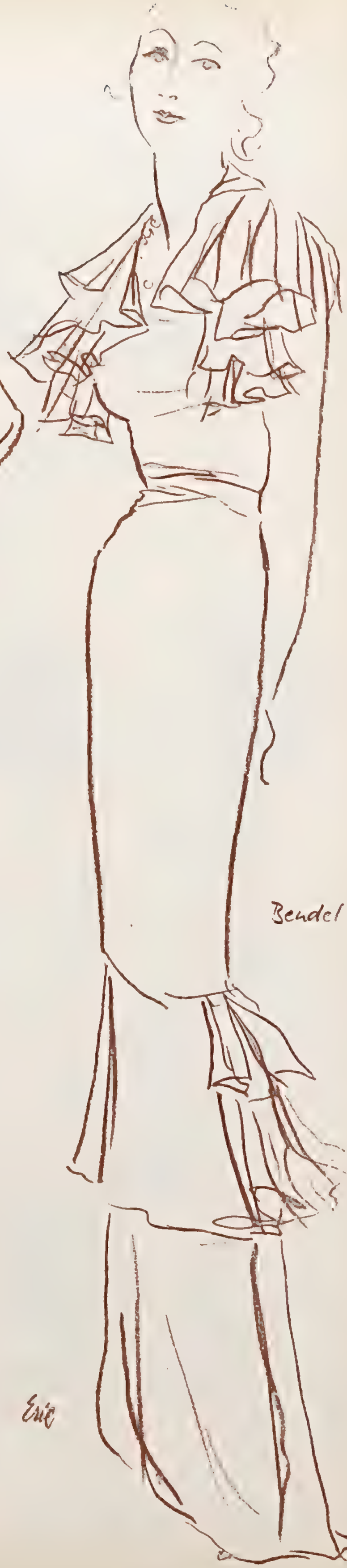
Models from Frances Clyne



Augustabernard

Emphasizes the shapely figure by rich fabrics hung straight to follow the lines of the body

Bergdorf Goodman



Bendel

Eric



Maggy Routt
Basket-like
hips and
cabbage necks
on straight
cloth coats
heavily
trimmed
with fur



Maggy Routt -
Rippled astrakhan
trimming



A muff to
match the
suit above



Silver fox
to match the
coat above

Models from Bergdorf Goodman

SEPTEMBER 1, 1933

Schiaparelli modified

SCHIAPARELLI AS SPIRITED AS EVER, BUT DISTINCTLY LESS EXAGGERATED. NO OUT-RAGEOUS SHOULDERS. SHOULDERS PADDED, BUT SMOOTH AND ROUNDED. RAGLAN TYPE, WITH UNDERARM FULNESS. YOU CAN SEE IT CLEARLY IN THE TWO SKETCHES HERE. HER NEW TWO-THIRDS COAT OF ROUGH BRIGHT BLUE CHEVIOT ON THE RIGHT - "NO. 436" - FLARES OUT FROM THE BELT. THE COLLAR IS OF BROWN ASTRAKHAN. THE HIGH-NECKED BLOUSE IS OF BORDEAUX-RED DULL CREPE. THE SKIRT IS BORDEAUX-AND-BLUE STRIPED. THE OTHER FIGURE WEARS SCHIAPARELLI'S NEW PET - THE KNITTED TYROLIAN HAT WITH THE FEATHER. THE TRIANGULAR BAG IS OF BOX CALF.

JAUNTY IS THE WORD FOR THIS DESIGNER. JAUNTY - ASSURED - DIFFERENT. BESIDES THE TYROLIAN ANGLE, SHE SHOWS CHINESE INFLUENCE. HIGH MANDARIN COLLARS. LOW PAGODA FLARES ON EVENING-GOWN SKIRTS. IN THE ACCESSORY LINE. SHE STILL FA-VOURS TIGHTLY CRINKLED OR QUILTED WOOL AND SILK FOR SCARFS.

FREQUENT IN HER COLLECTION ARE KNITTED JACKETS THAT LOOK AS THOUGH THEY WERE MADE OF HAIRY ENGLISH TWEEDS.

HER COLOURS ARE THE BROWNISH-GREYS - TAUPES - DULL BROWN WITH GREENISH-YELLOW - DEEP PURPLISH-WINES - PUR-PLISH-BLUES WITH A GREYISH CAST - IRISH-GREENS-CAMEL COLOUR - BEIGE.





1903 1904 1905 1906 1907



1908 1909 1910 1911



1912 1913 14 15-16 1917

The fifteen years that inspired the present mode

Don't snicker at any of the elegant ladies above—especially the flouncing female of 1909, with her long black velvet, her big hat, and her prancing plumes and furs. Pretty soon, you, too, will be called a "fine figger of a woman." You will emulate the carriage of the 1903 walker; the two-thirds length coat of the 1904 damsel; the flounced skirt of the lady of 1905; the feathers of 1906 and 1907; the jabots of 1907; the contour and profile-awareness of 1910 After that, we get a little unfamiliar. The hobble begins, and all sorts of odd tassels and what-nots obstruct the line. But hold on—is there no suspicion of the elegant wrap on page 39 in the covered-wagon mot'ring coat of 1912? And what of the peplums of '13 and '14? And the muff and fur trimming of 1915-16? At 1917, though, we call a halt. The lady looks quite wrong to us, somehow. Barrel-shaped in her silhouette—and not comfortable or happy

A Code for Shoppers



THE scene is set, and the curtain is rising on the gallant drama enacting National Recovery. But one flaw remains in the careful preparations that have been made to ensure the success of this thrilling spectacle. The leading lady—The Woman Who Shops—has not yet her part well in hand. Her cue is to spend again. The whole point of the play centres in her competence. She has been playing this part all her life, but so far her performances have been confined to less serious and less costly productions. Her training has been sketchy. Her technique built on a gay, lighthearted conception of the rôle. Compared with the new performance which she must give if the show is to go on, all her past efforts look amateurish.

In the last four years, in fact, the Woman Shopper has forgotten whatever lines she had, and utterly lost her head. The only words she did speak were new ones —"Something for nothing." "It's cheap—get it." "It's good enough for the price." "It's flimsy, but it'll do." "I'll buy two cheap dresses for the price of one good one." And she suited her action to her words. She bought things she would have been ashamed to own, let alone wear, six years ago. She sold her taste, her training, her originality for a bargain. In a frantic attempt to save a few dollars, she lost thousands; and with them her sense of proportion.

In her haste and in her false economy, she bought dresses that one wearing made her throw away in disgust, or that three wearings ruined. She loaded herself down with penny-gadgets and accessories that her latent taste soon tired of and rejected. Her mistakes and rejections alone, laid end to end, cost fully as much as the articles of distinction and value which she was afraid to buy in the first place.

So, we adjure you, learn your lines; the chief of which is "I will raise my shopping standard."

This does not mean "Buy expensive." But it does mean "Buy Good." And here is where knowledge of your job in buying is essential. By a feel of the material, by a glance at the workmanship and cut, the woman shopper must realize the value of an article —or its worthlessness. We have shown in our Smart Economies how real value could be bought for little money; but, even there, a dress priced at $19.75 was never stressed because it cost only $19.75, but because the dress lived up to every cent of its price and often exceeded it. During these last years, "thriftiness" had reached the proportions of a disease. And, like their other illnesses, women boasted of it. Most conversations began with "Guess what I paid for this." All the emphasis was on cheapness—none on quality. And, more reprehensibly, the women who could best afford a high standard lowered it the most with their petty economies.

All trends—material and spiritual—curve upward. Prices are mounting; industry is contriving new codes for itself that set a higher standard of commercial ethics; elegance in dress and graciousness in living are coming into their own again. Hearts, hopes, and heads are held high.

But, as yet, shopping standards are not high enough. Previously, there were two main schools of shopping—the followers of one thinking of it as a form of amusement, those of the other as a chore and necessity. To-day, intelligent shopping takes on a new dignity, and there is but one school of thought regarding it. Shopping is now neither pure fun nor prosaic toil—it is a business, the success of which plays a large part in the average woman's life.

Approximately four-fifths of the retail purchasing in this country is done by women. Staggering, but true. You can see, then, the enormous responsibility resting on the Woman Shopper. In the working of the great industrial machine, she is as important and essential as the manufacturer, the engineer, the banker, the labourer. On her rests the gigantic burden of material progress. It is only common sense then, for the Woman Who Shops to make a study of her business. It is up to her to become expert in her knowledge of what is a good buy and what is not. It becomes a patriotic gesture for her to lend her patronage only to those reputable firms who, in turn, are giving their cooperation to the government in the fight back to prosperity.

So, armed with this new faith and this new code—and with Vogue as your reliable and well-wishing guide to the shopping world—Go forth and Buy!

High lights



• A NEW LENGTH IN YOUR JACKET gives chic to your first autumn suit. Above are two highly successful versions of the in-between suit—perfect to wear in town—with coats that end midway between finger-tip and knee. The first, from Jay-Thorpe, is of deep red wool with a looped red velveteen collar. The other, from Saks-Fifth Avenue, is of grey wool with a darker grey velveteen yoke





• SATIN is a shining high light in autumn fashions, especially in combination with a dull material. The black wool dress at the right emphasizes satin details: a black shirred satin collar and tied-on satin bodice; black wool gloves with black satin cuffs; and a hat with a largish brim—new worn with a dress of this type. You will find the costume at Nieman-Jackson



• FURS DO NOT LIE FLAT, this season. The black Persian lamb cape at the left is an example, with ripples over the shoulders. This is a wrap with great chic, and one you'll wear over all sorts of costumes, from an untrimmed coat to a dinner-dress or the green wool dress shown with it. Both are from Saks-Fifth Avenue



• VELVETEEN has various uses—as trimming, as a dress, or as a blouse. You can see what we mean in the sketch at the right. The first costume is one of those endlessly useful runabout frocks of cinnamon-brown wool with a notched brown velveteen collar; from Bonwit Teller. The other dress is as smart in town as out. The skirt is made of green-red-and-brown plaid velveteen; the tailored blouse of brown velveteen; and the combination is very age-subtracting. This is from Best. Look back at the top sketch for more uses for velveteen

• JABOTS ARE EVERYWHERE—on suits, dresses, and coats. Perhaps this is another instance of the revival of a bygone fashion, when ladies wore handkerchief linen shirt-waists with tiers of real Irish lace on the jabots. The modern jabot is often of ottoman or satin—like those shown at the left. The one farthest left is of white ottoman, with cuffs to match, on a rough black silk dress from Altman. The other—a real jabot that almost suggests whalebones in the collar—is of white satin and tops a black woollen dress from Bergdorf Goodman. There are jabots of fur, too, and others of velvet





• TAILORED CHECKS AND STRIPES are as smart by night as by day. A well-tailored air in your dinner-dress is something to look for. It's achieved by the two at the right. The first is a black evening dress made of a silk that looks like wool, worn with a short black-and-white checker-board silk jacket; from Bergdorf Goodman. The second is a dress and jacket of black-and-white pin-striped Bianchini crêpe—a costume with a slightly spectacular quality that is enlivening. This is from Atkins. Both dresses belong to that not-too-formal category that is so well-adapted to the present-day life of the smart woman

Seen in the Shops



• MUFFS—in many sizes and of many materials—tempt you in the smart shops. The young lady at the left (dressed in a black crêpe dress that has its own jacket) is torn between two. In her left hand, she holds an enchanting muff of red velvet camellias, which, like the dress, is from Bruck-Weiss. Her right hand holds a large mink muff from H. Jaeckel and Sons



• BLACK VELVET for dinner-dresses is unbeatable. The dress at the left belongs to this class and, in addition, has a special charm in its high, shirred neck-line, its drop-shoulder yoke, and its just-below-elbow sleeves. A bit of fantasy appears in the white Alençon lace gloves—for lace is much newer at the wrists than lodged about the neck. This dress is a perfect background for pearls, and is good, too, worn with one of John-Frederics's new black velvet theatre hoods, which tie under your chin and have a tiny black velvet cape. The dress and gloves are from Bonwit Teller

• DOTTED VELVETS are an alluring new fashion. They're especially good at night—in dresses like the one shown at the right. Here, the dress is of a stiffish black velvet, with brilliant, big, green dots embroidered all over it. The silhouette is new, too—long and slender, with a crisp, clear-cut look, accentuated by the heavy fabric and the big, angular bows on the shoulders. Bows, by the way, are good fashion points, too—as are the princesse line of the dress and the tailored feeling of the material in combination with the feminine treatment. This is a grand dress for grand occasions; from Atkins





• TIE SILK striped just like a necktie has great chic. It's used for the jacket of the costume at the right—a dark red-and-white tie silk jacket over a brandy-wine wool dress. The triple-tiered collar ripples a bit and ties under young chins—for this is a suit for the young; Lord and Taylor



• DARK VELVETS are desperately attractive. Observe the costume at the left—a dull, dark blue velvet evening dress with a finger-tip length jacket to match. The double Peter Pan collar of ermine is especially lovely against the velvet sheen. You can get this costume from Rose Amado



• A GLITTER OF MIRRORS and paillettes is seen at night. These shiny trimmings are tremendously smart when they are well done, though a bit garish when they are not. A perfect example is shown at the left—a black crêpe dinner-dress with a grey top that graduates into white, entirely covered with tiny round mirrors—real mirrors, in which you can see your face! This is from Joseph. The dress beside it illustrates one of the great theme-songs of the year—hoods, or cowls. This one is made of paillettes that shine alluringly against the dull black silk of the long-sleeved dinner-dress. This "convent look" is seen everywhere in coats, as well as in dresses. It is from Estelle Mildred



• BLACK without a hint of colour is a good scheme to follow if you have enough restraint. The suit at the right is made of dull black wool, with a black fox collar that goes right across your throat in front and ends abruptly over the tops of your shoulders in back. The blouse worn with it is made of black-and-white checked silk—another example of the chic of tailored checks. This is a suit of suits for general wear and should lead you directly to Bergdorf Goodman's

More Shopping Finds



MODELS FROM SAKS-FIFTH AVENUE IN NEW YORK AND CHICAGO



ALTMAN • ROTHOLZ GOWNS, NEW YORK, MARTHA WETHERED IN CHICAGO • JAY-THORPE, NEW YORK, BLUM'S VOGUE IN CHICAGO

Fur-trimmed woollens in the shops

• Fur trimming is important news. Over at the far left on the opposite page is a red-brown wool dress that conjures up the very heart of autumn. It has a marten-trimmed cape and fur-edged wool gloves • Dotted wool is the news of the next dress—navy-blue dots on a grey sheer woollen with a puckered cape and muff made of grey Persian lamb—perfect for general wear with which to start the autumn

• Oxford wools—black or dark grey—are leaders for trotteurs. The first dress above is in black and trimmed with Persian lamb • The second Oxford-grey wool dress has a cabbage-like collar of darker grey Persian lamb, tied with a soft grey crêpe scarf • And third comes an Oxford-grey suit in the new jacket length, with grey Persian lamb revers and scarf and an orange crêpe blouse



ANTON BRUEHL

Good buys—the new fabric bags and gloves

• Starting with the bag farthest left and going around the circle: a pouchy Koret bag of brown suède (Bergdorf Goodman), with David and Blum's brown suède gloves (Bendel)
• A new round Koret bag of black suède and leather; gilt frame. Black Forstmann wool Screaton gloves. Both from Saks-Fifth Avenue
• At the upper right—a Daniel Hays black glove of one of the hairy-surfaced woollens (Best); resting on an oblong bag of black Moroccan leather (Miss Penn of Madison Avenue)
• Farthest right—a Nat Lewis black suède bag with a clasp of black-and-white enamel; ribbed black velvet Wear Right gloves (Best)
• At the lower right is a Nat Lewis bag of brown suède, which is set off by an effective new rose mirror bow clasp. This is shown with Screaton brown suède gloves (from Altman)
• Lower left: an Aris velvet glove, sponsored by Chanel (Stern's); Koret bag of black velvet with a metal-and-rhinestone clip (Best)

Shop-Hound

Tips on the shop market



SHUGLOVS FOLLOW SHOP-HOUND'S FOOTSTEPS

Shop-Hound never rests from nosing round the shops of New York. She will give information to any one who writes her care of Vogue, 420 Lexington Avenue, New York City

THERE are a few compensations for the end of summer. One is that Shop-Hound's tongue doesn't hang out with the heat and annoy the customers. And another is that little excited feeling that New Things are happening in town. The same feeling you had when you got back to your school desk in the autumn and saw the brand-new books piled up, all fresh and shiny and full of mystery. In this case, it's the shiny new departments in various shops that get Shop-Hound's sensitive nose aquiver. And the city's full of them—luring you in to snoop and spend as surely as glittering flies lure the trout.

• Gunther is one of the shops that has opened a new department. It's a Younger Fur department, on the third floor. The floor itself is stunning—done by Colwell in ice-blue and lapis. The lighting effect creates a mellowness of soul. And when you get a look at yourself in a Young Coat, in one of the huge wall mirrors—it's just too bad for father. As a matter of fact, father won't mind working your way through school if you show sense enough to get value received in furs. Approximately $250 will buy a full-length kidskin coat that looks enough like caracal to be a younger brother. One in a kaffee shade has a deep yoke and is a garment that can cover football and theatres and not bear the stigma of looking utilitarian. About $135 buys a swagger Moonbeam muskrat—and I want to emphasize the charm of Gunther's muskrat. It's hand-plucked—all the brown hairs thrown to the birds to make nests of—so that what remains is a soft, pale, expensive-looking fur. Big, all-enveloping coats have been cut so as not to take away your figure (usually, one looks like an animated beasty in a long, warmth-giving fur garment). Another coat with quantities of youth, and at a price that stays well under the gasping mark, is made of baronduki, swagger length and wool lined. It has a chin tie and costs around $250. A big point to remember about the Younger Fur department is that a Gunther label stands behind every coat.



SHAGMOOR COATS FOR FIRST COOL DAYS

• Leaving the subject of new departments for a brief moment—turn your eyes to the sketch at the lower left. We don't want to hurry you, but it won't be long before you will want something more on your back than sunburn—so give a bit of thought to coats. Look at these Shagmoor coats, for instance, and pray for a cool wind. The one at the right is of green tweed with cascades of natural lynx. It's a town-and-country garment. Flattering and warm. The other coat is of tan tweed with a choker collar of beaver. Shagmoors adapt themselves to any wardrobe. In a limited one, a Shagmoor coat will assume full responsibility—do dignified duty as a workaday, sports, and Sunday garment. In an affluent one, a Shagmoor should be included automatically. Every one knows the fabric virtues of Shagmoor materials. They're unwrinkable and can withstand any amount of maltreatment from wear and weather.

• Six young and healthy feet are trotting across the top of the page. Four are Shop-Hound's on her busy water-proof pads, and two are a little friend's, wearing Goodrich Shuglov Zippers. Shuglovs are a complete departure from the old-time galosh. There is nothing clumsy about them. They're made of a rubber that looks exactly like pigskin, is substantial, and will stand up well under the most inveterate toe stubber. More Shuglov virtues are the fact that they are lined with one hundred per cent. wool; are the proper height to wear with ski pants; and have enough stretch to go on neatly over leggings. I. Miller carries them, and the price is about $3.

• To go back to the subject of new shops and departments—Rose Amado is opening her new enlarged shop after a summer holiday. Miss Amado's sister, Miss Suzanne—a designer of note—will design clothes for the custom-made department. Miss Suzanne Amado understands what smart women want to wear, and she makes things that are definitely "ladies'" clothes.

• De Pinna, bored by being known as a man's store, is about to open a women's sports department on the fourth floor, with an entrance in the south side of the De Pinna building on Fifth Avenue. There will be a lot of feminine accessories on the main floor, too, so that Mrs. Timid New Customer will not feel that she is encroaching on man's domain. The new department will be gratifyingly sports conscious—with much thought given to seasonal active and spectator sports clothes. Excellent tailoring in both the custom-made and ready-to-wear divisions will be the all-important note. There will be checked and plain tweed suits, with short fitted jackets that button right up to the throat, and suits with jutting pockets like those on British officers' uniforms. There will be dramatic, long, loose, tweed coats, ski outfits, and Southern things. Another point is that the sales force has been chosen because of an intimate knowledge of how sports clothes should fit. (Continued on page 94)

Fabricana

EVERY season throws you—the innocent consumer—into a panic with strange new names for strange new materials that you are supposed to wear—and like. Knowing this, and sympathizing deeply, we propose to take you by the hand and lead you gently but firmly through the mazes of the new fabrics. It isn't so difficult. Just remember that elegance (in its true sense) is a big sign-post, pointing in several directions of textures and colours, that the spectrum is highly imaginative and subtle, and that all skimpy, sack-cloth-and-ashes timidity in dress is definitely out of order.

No matter whether you call "Rough!" or "Smooth!"—you're bound to win. The fabric world seems to have divided itself neatly into these two main branches, and both are flourishing. But they're a different rough and a different smooth than you've known in some time, and with different uses. They have a common denominator, however—"richness" and body.

In the smooth world, first, are the coat woollens for more formal wear—the smoother, the smarter. As smooth as duvetine, velvet, suède cloth, or velours. Caressing to the touch, they are born to the added luxury of fox, mink, and sable.

Satin is riding high, as you know—the smooth darling of afternoons and evenings, shiny or dull or both together. Skinner's satin is launched in a new quality, this autumn; and the striped monotone satins are Onondaga's and Mallinson's contributions to suave texture—again dull and shiny surfaces combined.

Out of the wide range of silks, Roessel's ottoman satin is outstanding in its sensuous sheen; and Cheney's bengaline, which was a furore in the silk world twenty years ago, to-day is one of their smartest and most desirable materials. Once more, we see the returning cycle of fashion, bringing with it also a new version of the beloved Victorian faille in Mallinson's and Menke Kaufmann's crêpe failles.

A subdivision of the "smoothies" is found in the crisp materials, destined for great favour. The taffeta that Mainbocher brought to the fore in his mid-season collection belongs there—and Mallinson's warp-printed taffeta in all-over patterns and in solid colours—and Wahnetah's taffeta in stripes of brown and white and black and white (see painting by Mary Cassatt, Degas, Cecilia Beaux, Boldini!). Moire—so subtly variegated in light—takes on a new character for afternoon and evening dresses and is surpassingly chic in deep greens, reds, and browns.

As for velvet—nothing could better epitomize the Mae Westian opulence. It is a timeless, clockless fashion, eminently wearable in tailored versions before noon, in more detailed formality after noon, and in full splurge at night. On the following pages, there are ten different velvets for you to choose from—and be flattered by.

You can see by now that this new smoothness is not a sleazy, skimpy one—it has body and weight and should add a definite quality of elegance to the wearer.

Now for Rough. You can rough it in your run-about, throw-about, knockabout coats. They will be of the new mossy and pebbly woollens, probably—often knitted-looking and often two-toned. Here, incidentally, is where we doff our hats to Forstmann for launching their Forestone colours this season, colours actually copied from stones—red from cinnabar, green from malachite, blue from azurite—all strangely new, and all available in wools for dresses, suits, and coats alike.

Penetrating to the next layer, mild roughness in dress woollens is well exemplified in Juilliard's finely striped rabbit's-hair, and in Kaufman's Zharya—sheer, hairy-surfaced woollens, marvellous especially in eel-brown. Ribbing and striping you'll find a lot of.

Speaking of woollens, don't shy at the monotone effect of coat and dress to match, this winter. It is definitely on the right track; and, if you feel gloomy in it, it's your own fault for picking a banal colour.

If, however, you have a weakness for dashing contrast, use your black coat as a (Continued on page 80)

• That dress, shown on the opposite page, in a new colour called "Lakra," is of Forstmann sheer wool and combines beautifully with the coat that is shown beside it
• The belted top-coat is made of a new Forstmann suède coating in a shade called "Mouskin." It is worn over a dress of sheer woollen in the same neutral shade



AUGUSTABERNARD MODELS FROM LORD AND TAYLOR

Winter wardrobe in Forstmann woollens



DULL COLOURS

ONONDAGA rust coloured "Jubbah," a new mossy dress silk crêpe; from Altman ROESSEL turquoise taffeta, one of the stiff evening fabrics; from McCutcheon OPENHYM blue "Tra-vel," a herringbone suit velvet; Lord and Taylor LASTEX frosted crinkled pink satin. The dress is Couturier Design No. 252 . SHELTON LOOMS "Ray-Elle," black-and-white velvet; Lord and Taylor MARSHALL FIELD orange-and-brown spun rayon faille; Lord and Taylor DURENE new cotton in a citron-yellow, by Gloversville Knitting Company HOWLETT AND HOCKMEYER plum corduroy, "Victoroy"—for suits; Macy's.



CELANESE grey "Spunbrilla"; Altman MALLINSON red "Rib-O-Faille," a new ridged silk; Lord and Taylor GOLDING'S striped "Korospun"; of Viscose Crown Rayon yarns; Altman STIRN green "Zugra"; of Viscose Seraceta Strands of Fashion; Macy's. The dress is Couturier Design No. 254

CHENEY yellow "Mothwing," an important new velvet; Lord and Taylor SCHWARZENBACH HUBER mahogany crêpe, a fabric of DuPont yarns SKINNER'S blue silk crêpe, "Troubleproof," in a new shade; Bloomingdale's OPENHYM velvet in a rich antique-violet, "Karess"; Lord and Taylor

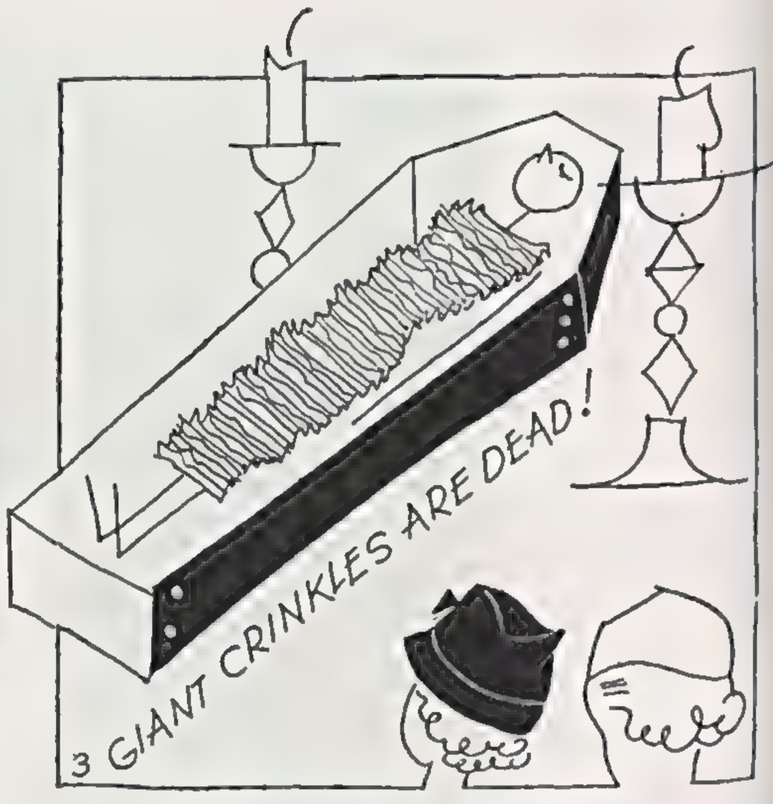
MOSSY WEAVES

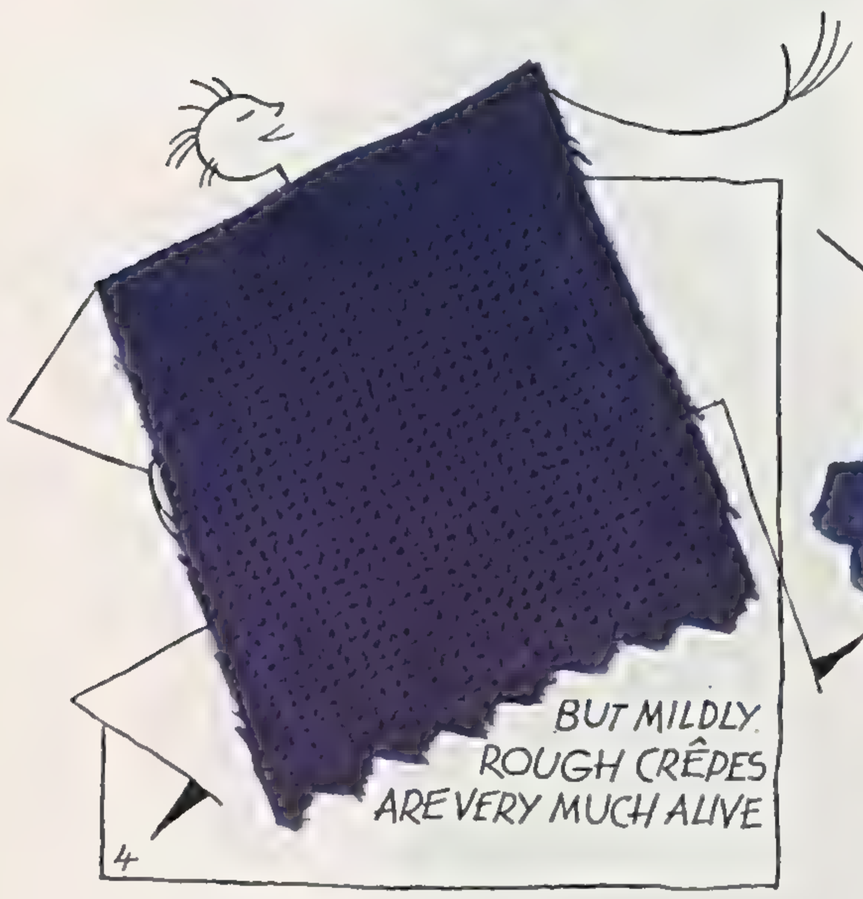
The Fabric Story

by Vogue









ROESSEL "PANTHERA" (MC CUTCHEON)



ONONDAGA (LORD AND TAYLOR)



DU PONT DUPLEX CRÊPE (MACY'S)



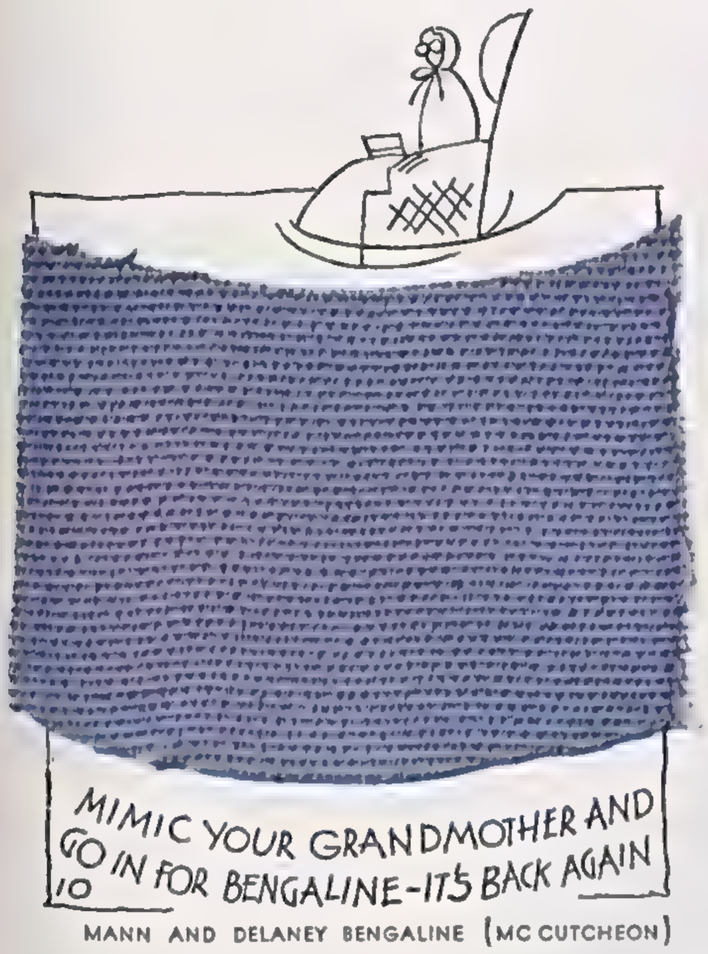
"BEAUMIST" CRÊPE (LORD AND TAYLOR)



CELANESE PRINTED "LUMINESE" (ALTMAN)



VIYELLA • DU PONT ACELE



MIMIC YOUR GRANDMOTHER AND GO IN FOR BENGALINE-IT'S BACK AGAIN
10

MANN AND DELANEY BENGALINE (MC CUTCHEON)



STIFF TAFFETAS ARE RUSTLING BACK AT NIGHT
11

MALLINSON TAFFETA (MC CREERY)



COAT WOOLS LOOK MOSSY
12

FORSTMANN "3822" (ALTMAN)



YOU'LL CRY FOR A BEST COAT OF SUÈDE OR VELVETY WOOLLEN
13

FORSTMANN "3867" (MC CUTCHEON)



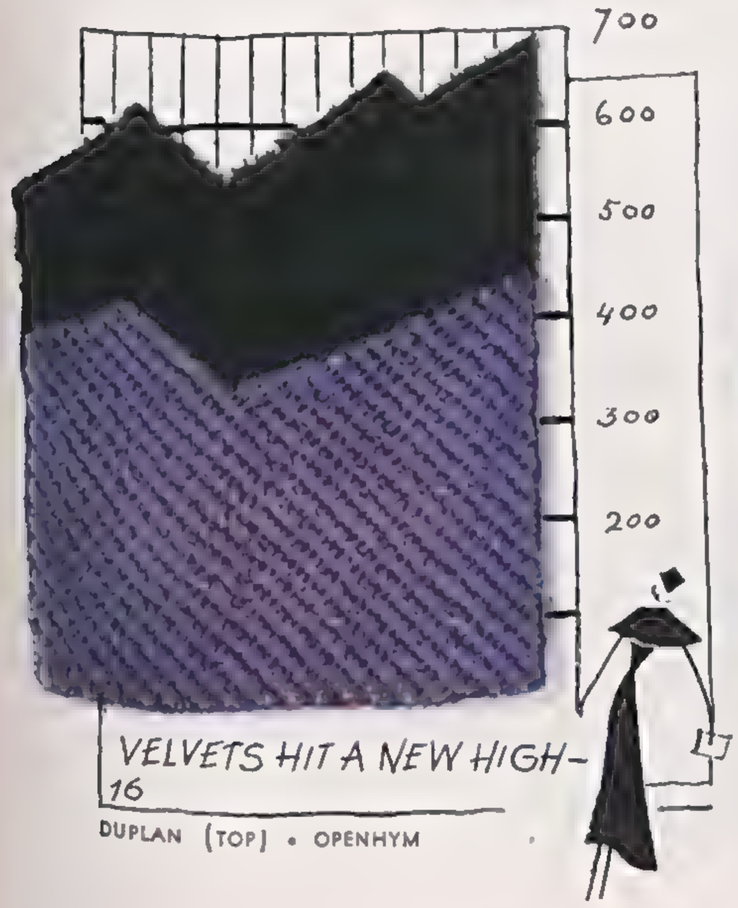
COUNTRY WOOLS ARE SOFT AND HAIRY
14

AMERICAN WOOLEN (MACY'S) • WALTHER (MC CUTCHEON)



SNITCH AN IDEA FROM YOUR HUSBAND AND HAVE A TIE-SILK JACKET OR BLOUSE
15

WAHNETAH TIE SILK (LORD AND TAYLOR)



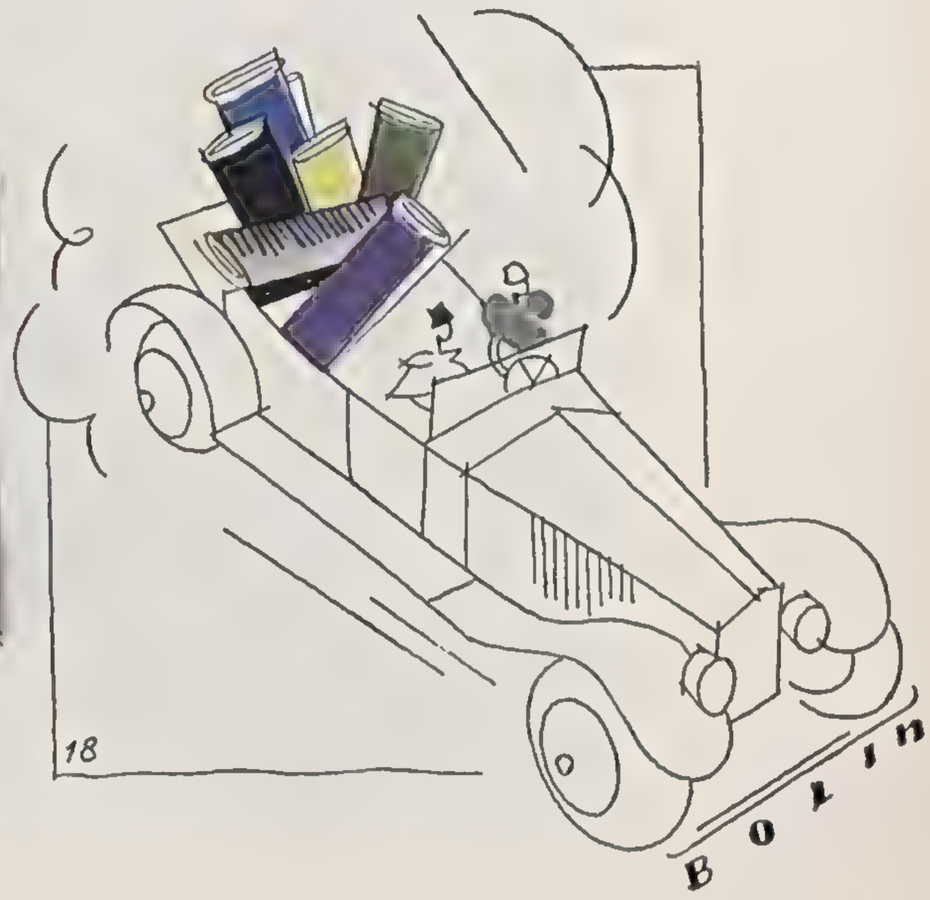
VELVETS HIT A NEW HIGH-
16

DUPLAN (TOP) • OPENHYM



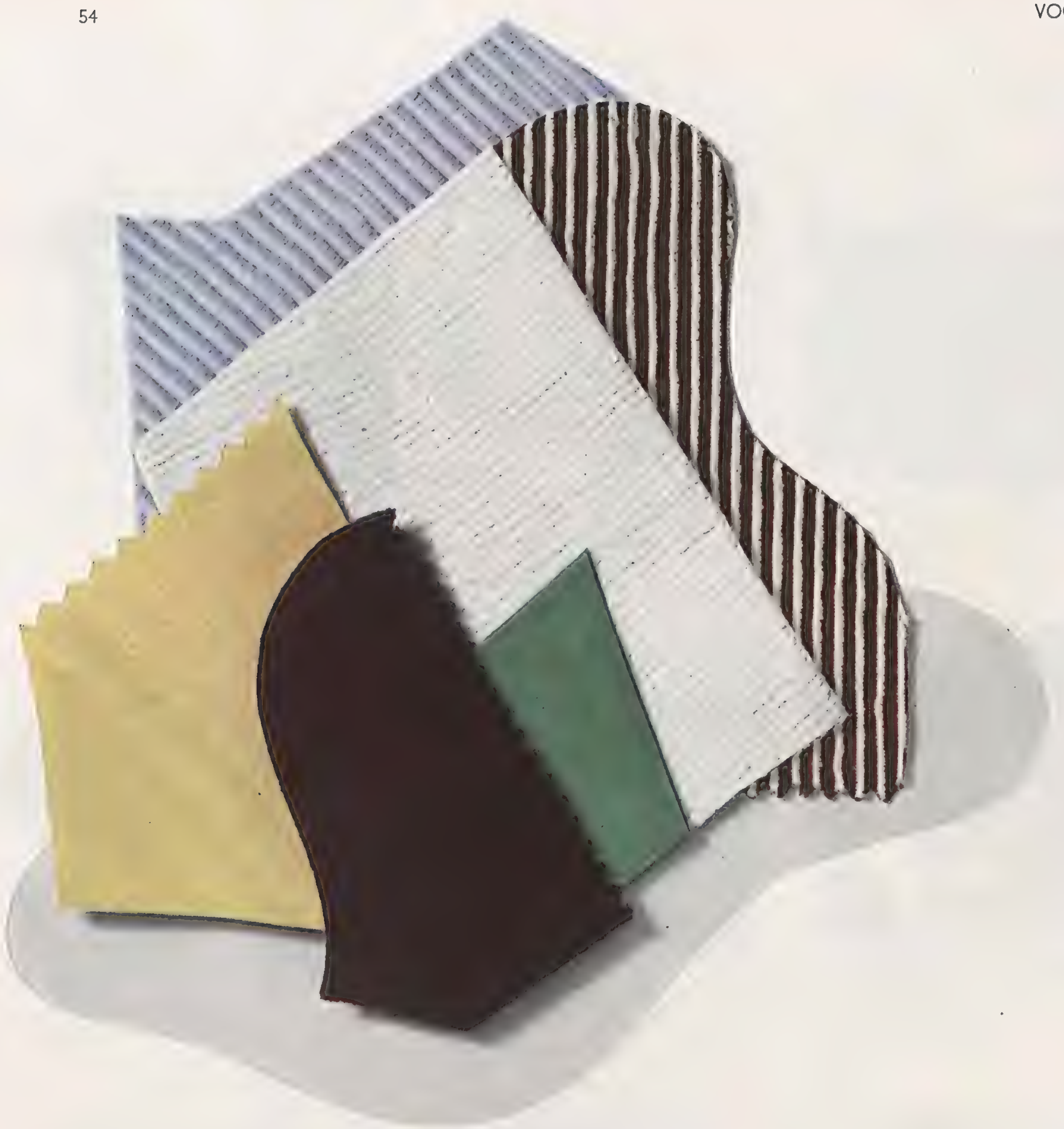
A NEW DISCOVERY - MATERIAL THAT LOOKS LIKE WOOL, BUT IS SOFT AS SILK
17

VISCOSE CROWN RAYON "KOROSPUN" (STERN'S)



18

BOLIN



VELVET, VELVET-AND MOIRE

• L. AND E. STIRN make that light blue velvet up at the top—"Peau de Chenille," one of the new raised-ribbed velvets that are going to be so chic for formal evening gowns; from Stern's • OPENHYM'S "Cordella"—that brown velvet corded in white—shows the importance of stripes and also the smartness of dark, dull colours for afternoons and evenings; from Lord and Taylor • SHELTON LOOMS' "Plumelle"—illustrated in white—is still another new velvet, with a rippled surface, also for evening. Like the others, it is beautifully adapted to the new silhouette with long, simple lines that play up the fabric surface; Lord and Taylor

• ROESSEL'S "Moire Renaissance"—shown in yellow—is another important winter fabric, in light and dark shades for evening, in dark shades for afternoon, and very effective in both; from Altman • CHENEY'S "Frostvel"—that velvet in the luscious green—is more like the Lyons velvets you used to wear. Nothing could be smarter for evening gowns, wraps, or ensembles; McCutcheon • STEHLI makes "Velgarra," the senegal-brown crêpe above, with a new "loop-the-loop" pile. This is a good material for daytime dresses, but, with the great chic of dark evening colours, you will find it no less charming in an evening dress; from Lord and Taylor

LADY ABDY in VELVET

• Velvet again—in a deep, dull brownish dregs - of - Burgundy shade. For velvet is one of the First Fabrics of winter, this season, and deep, dull shades are smartest of all

Mainbocher used this lovely fabric for a striking ensemble made for Lady Abdy. There's a simply cut bodice. And there's a long narrow skirt, made even narrower by the pull of the train at the back. Then, there's a quaint buttoned jacket—a very personal little jacket—with sleeves widened between elbows and wrists and a demure Peter Pan collar that is made of gold cloth to high-light the dark-toned velvet

The same demureness is seen in the famous gold Alice-in-Wonderland band that Lady Abdy wears in her hair. She also wears an enormous diamond hanging from a slender cord—an effective jewel against the sheen and the colour of the velvet

This is another example of the new sheath silhouette for evening that Vogue has been prophesying—a long, slim, mermaid line with more than a hint of 1910 fashions and with a definite feeling of elegance and opulence



MAINBOCHER (MILGRIM)

That dotted fabric (A) is one of the new Ducharne tailored velvets; Lord and Taylor.

Meyer's soft woollen (B) has the hairy surface that is so important; McCutcheon.

Chanel's new knitted material (C) is smart for country costumes; McCutcheon.

Another new velvet, shown on the spool, (D) is "Panne Sauvage"—a significant fabric made by Coudurier; Lord and Taylor

The Bianchini velvet (E) gives the effect of large, dull checks; from McCutcheon.

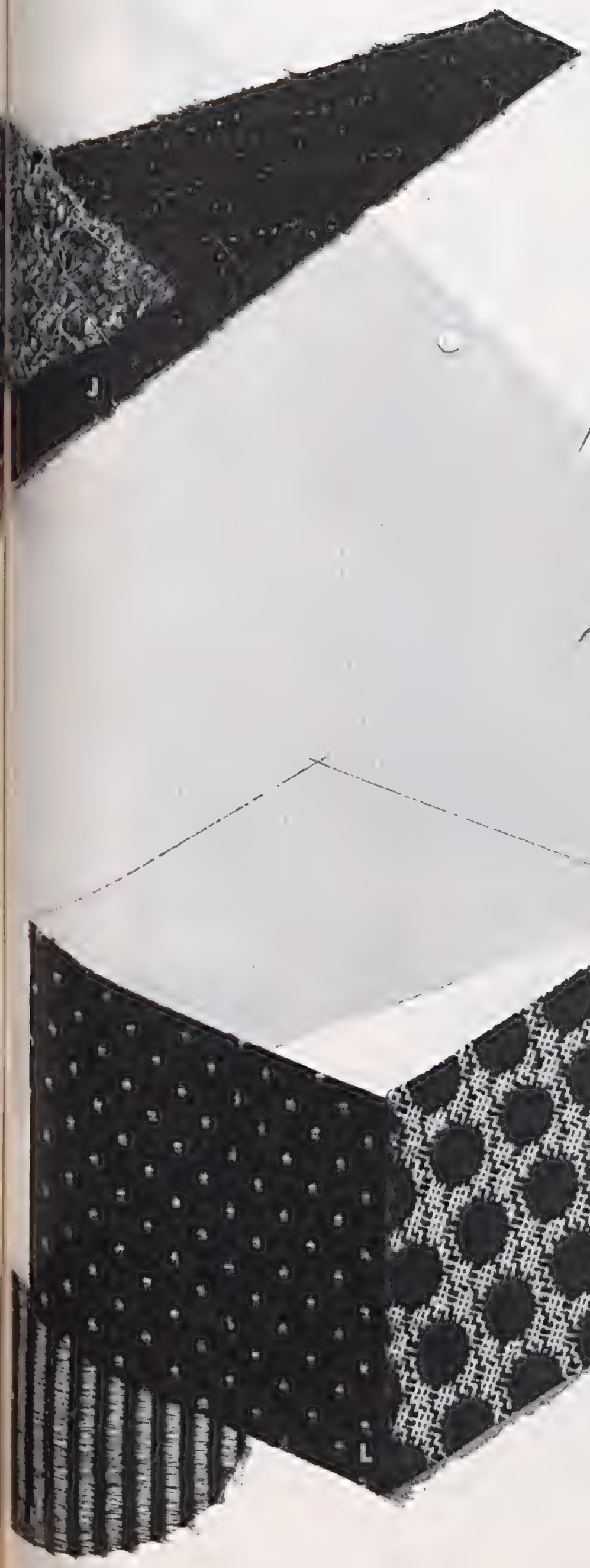
Ducharne stripes a velvet (F); Altman.

More stripes distinguish Coudurier's "Velours Avant-Garde" (G); McCutcheon.

Rodier makes a plain red coating to match the plaid (H) illustrated; Altman.

One of Meyer's new tweeds is this (I), in grey, white, and black; from McCutcheon

FROM PARIS, FRANCE



COLOUR is the great theme throughout the French fabric collections, this year. Rich colours and deep colours; off-colours and dull colours; shades of grey and purple and red that have a distinctly Victorian flavour. Modernized versions of the colours of an era that had the same feeling of elegance and opulence as the season that is just making its début.

Rodier's new woollens are achievements. There are devastating plaids and stripes, each with a plain material to match one of the colours. An appetizing one is in deep brown-and-green stripes, with the plain fabric in brown. Another is in dull slate-blue, pink, and black plaid, with a plain slate-blue woollen. And there is the effective one shown on the opposite page, with a plain red wool to match it. Then, in contrast to these informal fabrics, there are smooth, sleek coat-and-suit materials—all with a hint of elegance, like the black one that Rodier has made to look like broadcloth with a shiny braid-like stripe running through it.

Meyer has done amazing things with diagonal, ribbed, and monotone woollens. One new coating, called "Divalya," is somewhat like the famous "Arcola" of last season, and especially effective in the new Meyer purple. A dress material that is rapidly achieving fame is "Arelya," with a faint bouclé effect. And there are wools like the one in brown on the opposite page, with a new, soft, hairy surface. Brown-and-grey, brown-and-red, and grey-and-navy-blue are favourite combinations at this house, especially in the diagonal woollens.

Chanel is much in evidence in the fabric picture—with new knitted materials like the one shown on the opposite page (ideal for country costumes) and in others like "Caillontis"—a half herring-bone ribbed woollen that will be very important for coats and suits this winter.

As to silk—we are coming into a glamorous era! The great French (Continued on page 80)

Another new velvet is Coudurier's "Paysanor" (J), with a twinkly metal thread running through it; McCutcheon

Ducharne makes a dull black Lyons'-type velvet with dull silk dots (L)—an interesting material for the formal afternoon dresses that will be so much worn this season

One of Chanel's novel fabrics (M) is a wool with a quilted effect, dotted, in black and white, for daytime

Bianchini's piqué-ribbed black velvet on organza (K) is a beautiful striped evening material; McCutcheon



COMTESSE DE VOGÜÉ AT LANVIN'S

FASHION PORTRAITS

of Parisians

PARISIAN women, in their attitude towards dress, show the great value of egotism. Their far-flung fame in the world of fashion isn't due to greater beauty or even greater taste—it's their staunch "I am I" creed. They study themselves. They know themselves. They suit themselves. Most women of other countries (especially America) study the fashion, know the fashion—and comply with the fashion—regardless of the grotesque effects they often fall prey to.

To adapt the mode to oneself—to create an individual air out of the general trend—that is true chic. And you could find no greater exponents of it than these two Frenchwomen sketched here by Willaumez; Comtesse de Vogüé, in the sketch at the left, and the Marquise de Paris, on the opposite page.

The Comtesse Jean de Vogüé is one of the very chic young Parisians for whom Madame Lanvin delights to create special models. In the Lanvin fitting-room, you see her standing while the finishing touches are put on a charming pelerin of almond-green felt, draped at the back into hood-like folds and enveloping the shoulders without bulk. Stitchings in self-colour give the folds of the hem a subtle circular rhythm. Worn over a white satin dress, the pelerin creates a picture demurely fascinating—and absolutely individual.

In dramatic contrast to Comtesse de Vogüé's costume is the Augustabernard gown created for the Marquise de Paris. The Marquise is a strong advocate of the new sheath silhouette—and this sable-weighted Bianchini velvet is a perfect medium for it. Wide tabs of velvet outline the back neck-line, which gathers into overlapping folds descending to the waist, where they are pinched in with a jewelled brooch and then released to make a train. The flare at the bottom of the skirt is of vertically treated sable, to emphasize the height and form of the silhouette—and the opulent, uncompromising "drama" of the whole gown. A narrow ruffle finishes the tunic at the top of the fur ruffle, relieving without detracting from the severity of line from waist to sable.



THE MARQUISE DE PARIS DRESSED BY AUGUSTABERNARD



EARTHLY ANGELS ...BY PRINCESS BIBESCO

I BELONG to that generation which has received a share of the kingdom of heaven; and I think I deserve it, because of my love of travelling by air. As a child, I knew that I should some day wander in those cloudy regions reserved for djinns and wizards, birds and butterflies.

"Are you in the clouds again?" Mademoiselle Viaud, my governess, used to ask, when she tried in vain to make me recite my lessons before a window opening on the sea. She would have done better if she had said, "Already in the clouds."

It was my country; I took refuge there from a sort of fear of the earth, from an instinct for the sky, from a preference for everything that has wings. I watched birds flying. I obeyed the rallying cry of the gulls. What need had I to learn mythology? I was going to climb the sky without being a Titan; I was going to set my feet on the wings of the wind, without being Hebe, or Iris, the messenger of the gods, or Mercury, or Ganymede. I was born in time to fly.

Since then, good Mademoiselle Viaud, of what use are your lessons in physics? I came into this world to disobey the laws of gravity. And all the poems you made me learn by heart? None of those poets ever imagined aviation. I was a daughter of the air, and I felt it my future was written in the stars; I was meant to marry a flying man.

In this epoch, we are born to accomplish the dreams, the prophecies, and the oracles of (Continued on page 90)





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TWO PHOTOGRAPHS FROM "FLUG UND WOLKEN," BY MANFRED CURRY

YOUNG HOSTESSES



MRS. WILLIAM DEERING HOWE

Mrs. William Deering Howe, the former Miss Polly Brooks, is an ardent follower of the equine world—in its racing, as well as its riding aspects—and has just acquired a new racing stable. Between that, her homes at Aiken and at Jericho, Long Island, and her steam yacht, "Nepenthe," she divides her talents as hostess and sportswoman, and still finds time to keep an eye on her two young daughters



MRS. ROBERT H. THAYER

CECIL BEATON

Mrs. Robert H. Thayer is the sleek-haired and black-eyed daughter of the Hon. Ruth Baker Pratt and the late John T. Pratt. Besides being a talented pianist, she works at sculpture and—like her lawyer-husband and distinguished mother—takes an active interest in politics. This crowded existence, however, does not seem to prevent the Thayers from entertaining frequently and charmingly at their homes in Glen Cove and in New York City



MRS. RICHARD F. HOYT

When Mrs. Richard F. Hoyt (in the photograph at the left) isn't flying to Central America and Mexico and parts unknown (as she did last winter), she is organizing tennis tournaments and dancing parties at her New York winter home, the Court House, and on Long Island, where she spends most of her summers. Before her marriage, Mrs. Hoyt was Miss Martha J. Nicholson

Mrs. Frank L. Crocker follows the sea—from the shore. Devoted to beach life and all its appurtenance of health and pleasure, she spends her summers at Narragansett and her winters on the sands of Bermuda and Palm Beach—and is extremely popular in all these centres of sun and gaiety. Mrs. Crocker (shown in the photograph below) was formerly Miss Rosemary D. Howe

CECIL BEATON



MRS. FRANK L. CROCKER

leaders of the younger world



A DESSERT SERVICE FOR A FORMAL DINNER



THE DINNER REACHES THE FISH COURSE

SILVER

for the hostess

GOOD silver, and the right amount of it, is a tradition in fine housekeeping. From the days when our grandmothers supervised each fork and spoon as it was nested back into its little flannel bed after a dinner-party had called out all the reserves, to these, our times. when "choosing the pattern" is the first concern after the announcement of an engagement—fine silver has made the background of fine service. To be sure, we treat it more casually these days, because our menus and our decoration make a fetish of simplicity. But, there are certain authentic pieces of silver that always persist, that always bring elegance and authority to our tables.

To the hostesses of great houses, such silver and its uses are axiomatic. But, in the simplified service that starts many a young bride out in life, these pieces may be lacking, to be acquired later, as anniversaries approach and incomes soar. Or, if they aren't included in larger arrays, it may be because of lack of perception or of interest in what looked like pretty dull matters to pre-marital eyes. At any rate, here on these pages are a few suggestions anent the classic pieces of silver that add distinction to your service, be it large or small.

The fish-knife and fork are good sound pieces of silver that add a flare to your service, just as a fish course adds a pleasant variation to even a simple menu. In the illustration at the left, you see a place set as it should be just before the fish is served—and very handsome it looks, too. This was a well-planned dinner, beginning with a purée of split pease and progressing to fillet of sole, amandine, which is about to be transferred to the beautiful modern fish-plate and partaken with the sherry that has just been poured into the modern wine-glass. Incidentally, good fish-plates are hard to find, and, if you are the possessor of some family heirlooms, you are in luck.

Fish-knives and forks, however excellent and authentic they are in themselves, are pretty specialized items, if your service can only extend to certain limits. Substitutes for these, and, while perhaps not so classic, unassailably correct, are the second-size knife and fork. They will do just as well by your fish, and they serve a variety of other uses, as well. For example, in the same photograph in which the fish-knife and fork are shown, you see this second-size knife and fork appear for salad.

Let us anticipate any remark about a salad-knife. It is not to cut the lettuce with, but it is put there for a purpose. Salad, in its strict conception, is an accompaniment to game or to cold meat, which, as a matter of course, requires the knife. In even the simplest meal, a menu gains distinction if a cold meat accompanies the salad—very thin slices of cold tongue, a purée of foies gras en gelée, spicy Virginia ham, flavours that lend contrast to the delicious greens of a salad.

Or, this second-size knife and fork are used for an entrée, a course that offers limitless possibilities, especially at luncheon. In the photograph at the right, for example, the place is set for a luncheon that might begin with curried eggs, or a jellied egg on a slice of ham, or salmon en croustade, or any other entrée, to be followed by a cold meat and soufflé, perhaps, and a simple dessert.

This second-size is, of course, taken for granted as second to the regulation dinner-knife and fork. And, here is a point! It would seem that the dinner-knife and fork would be essential parts of every service, the starting-point from which to build. They are the classic size and weight. Anything smaller looks unbalanced on a dinner-table. They feel right as we hold them. They are the implements to deal competently with a noble roast and its accompaniments. On the other hand, despite all these irrefutable points, the fact remains that many young women the country over are buying the second-size knife and fork, and letting it go at that. Their tables are small, they say. Their china, their decorations are adapted to small space, and the smaller-size silver will do them very well. In that case (a case (Continued on page 88)



THE DESSERT SERVICE IN SIMPLIFIED FORM



THE 3

A SIMPLE ENTRÉE WILL BEGIN THIS LUNCHEON



BABY LAMB AND SABLE, IN A CAPE FOR AFTERNOON AND EVENING; FROM STEIN AND BLAINE

Mae West

REVEALS THE FOUNDATION OF THE 1900 MODE

by CECELIA AGER



OUT in Hollywood, Mae West smooths her ever-so-gently undulating hips, swells her bosom, and, jiggling easily on one knee, hearkens to the tales of a Paris gone Mae West with the quiet equanimity of your true zealot vindicated—a crusader now suddenly become prophet, who can take it. "So Paris is beginning to understand about the freedom of the knees—hmmmm," she murmurs, smiling a little.

"My 'corseted' silhouette—what is it but a return to normal, the ladies' way of saying that the depression is over? Just a tug at the waist-line, and you have it—an optical illusion, really." A little squeeze of the waist, and the passing glance (which Miss West has always accepted as her duty to capture) halts fascinated at the peaks of the curves thereby achieved. There is something about curved lines, Miss West finds, that gets the roving eye. Straight lines, she has noticed, seem to lead it elsewhere. "Indent the waist," she says, "and so accentuate your arcs." Simple, really, and as fundamental as Euclid.

Always, Miss West has believed in fundamentals—honest, straightforward things like Nature. Always, she's appreciated the worth of Nature's beacons. When, as a girl, she used to look upon the Venus de Milo (and she did it often, she says), her whole being fired with the ambition to emulate her celebrated measurements. Even as a little child, she sensed the worth-whileness of a fine figure, a real bosom. "Nightly," she says, "I would spread cocoanut-oil on those areas which I wished to attain prominence." And now look at her. (Everybody does.) Maybe it was the cocoanut-oil, maybe it was plain wish-fulfilment; but, at any rate, Miss West was never one to stop at wishing.

As she herself says: "If they bring corsets back—they'll have to have something to put into them."

It doesn't surprise her that the world is coming around to her way of looking at things; sooner or later, it was sure to happen. "I didn't discover curves, after all," she explains modestly. "I only uncovered them. From the days of Adam and Eve, woman has had breasts and hips. If it weren't intended for her to have them, she never would have been created with them. Why is it you never see men turn around and look at a girl as she passes them on the streets, the way they used to when women were women? Why? Because there's nothing for them to look at any more." Fortunately, this grievous male disinterest may soon be replaced by the lively contemplation Miss West has fought to restore, if, as a result of her persuasive work in "She Done Him Wrong," it again becomes the fashion for girls to have something to look at.

The Mae West silhouette so unselfishly revealed in "She Done Him Wrong" is not, then, chance—but the ultimate triumph of a lifelong conviction. Miss West's childhood instincts, it turns out, have not betrayed her. Old-fashioned about a great many things, she believes in the Battle of the Sexes—and in being well equipped for the fray.

Foremost of her own weapons is a generous measure of what she delicately characterizes as "that certain element," but, nevertheless, she brings heart to her more scantily endowed sisters. Says she: "That certain element gives a fine foundation to start from, but it must be nurtured. The tiniest bit of it, properly tended and set off, blooms into a passion flower. What can be accomplished by the feminine figure, once it is nipped here and there, but allowed free rein elsewhere, would surprise you."

Her words ringing in your ears, be encouraged then to the best possible enhancement of fore and aft. She suggests corseting, but done (Continued on page 86)



Smart economies may be purchased out of town—see page 16

SELECTED BECAUSE—tunic dresses, like this with a just-above-the-knee tunic, have great chic; the tunic fabric is an imported white or light coloured brocade with metal threads; the skirt is of Onondaga dark silk "Jubbah"; it is a perfect dress for luncheons, bridge, and teas. In women's and misses' sizes. From Russeks; $49.75

SELECTED BECAUSE—the "pull-out" shirring and pleating on the three-tiered sleeves and four-tiered skirt are new and intriguing; the silhouette is slim and very flat; the fabric is Roessel's silk crêpe faille; it's a sophisticated dress with innumerable uses. In a variety of autumn colours; (Jay-Thorpe); $39.75

SELECTED BECAUSE—it's a two-piece suit—important in autumn wardrobes; the smart seven-eighths length coat has a collar and double tuxedo revers of mink gills—a fur becoming in colour and one that wears well; the skirt is cut to fit smoothly; the fabric is Forstmann's wool crêpe. This suit costs $65. From Saks-Fifth Avenue



Vogue's Smart Economies

SELECTED BECAUSE—its ruffled shoulders are new, and so is its silhouette; its collar comes up to the throat; its sleeves are smartly simple below the shoulders; its fabric is "Faille Seville" silk crêpe; it's a practical dress for autumn wear without a coat and later under a winter coat. In the new shades. From Lord and Taylor; $19.75

SELECTED BECAUSE—it's a well-tailored coat-dress that is youthful and wearable; it is made of sheer cheviot, an Oxford-like yarn-dyed wool; it has a detachable chemisier effect, with a scarf and undercuffs, of striped men's shirting; and it is an unusually good dress in which to start the autumn. From Best; $19.75

SELECTED BECAUSE—this suit-dress—or dress-suit—is so typical of the new mode; the sailor collar of Persian lamb fur is an especially smart detail; the dress is made of yarn-dyed worsted crêpe with a satin top, long sleeves, and a bow neck-line; the jacket matches the skirt and is in the new length. From Franklin Simon; $29.75



SHOULDER INTEREST

DESIGNS FOR PRACTICAL DRESSMAKING

FROCK NO. 6431—You'll want a velvet frock in your winter wardrobe—for velvet is going to be enormously chic. The dress above is a good choice—of Blumenthal Velvet Piquant, with a shaped front that ties at the neck and turns into a girdle at the waist. The sleeves open on top. Designed for sizes 32 to 44

FROCK NO. 6443—Notice the high neck-line on this frock of Skinner's crinkle rib crêpe—it's going to be very smart. The shaped front panel on this dress continues into a girdle that ties in the back, and the faggoted seams make interesting lines on blouse and sleeves. Designed for sizes 14 to 20; 32 to 38

FROCK NO. 6430—It's "Easy-to-Make"—this one-piece frock of sheer wool crêpe and satin from Walther. But it has the new dressed-up feeling in its shaped plastron front, which ends in a tied scarf in back, and in the sleeves with tab extensions. The contrast of fabrics is smart, too. Designed for sizes 32 to 46



BACK VIEWS ARE SHOWN ON PAGE 82

Designs for practical dressmaking

FROCK No. 6445—For country wear or for general wear about town, here is a trim "Easy-to-Make" dress of Viyella country-club flannel. A wide scarf collar may be substituted for the shirt-waist collar, and fitted sleeves may take the place of the bishop sleeves used here. Designed for sizes 12 to 20; 30 to 38

COAT No. 6432 FROCK No. 6445 "Easy-to-Make," but beautifully cut and smart in every detail is this coat of Kempy wool from American Woolen. It is shown over the frock at the left, and it might be worn over any of the models on this page. Notice the interesting shoulders. Designed for sizes 32 to 44

FROCK No. 6444—Here is one of those frocks for all occasions that every woman needs. It's an "Easy-to-Make" model of bengaline, with a circular skirt joined to the upper section in a deep, shaped yoke-line. A shallow cape gives a broad-shouldered effect. The collar is bias. Designed for sizes 32 to 40

FROCK No. 6441—A detachable gilet with a shaped collar or a tied one gives a fresh look to this wrapped frock of crêpe faille from Eller-Beckley. The shaped front has wide, extended shoulders. This is a good "first" dress for autumn, and it will be smart later under a coat. Designed for sizes 32 to 42



Designs for practical dressmaking

BACK VIEWS ARE SHOWN ON PAGE 82

ENSEMBLE No. 6436 Bengaline and moire—two important fabrics—from Wahnetah, are used on this frock-and-jacket ensemble, shown in two views. Designed for sizes 14 to 20; 32 to 38

FROCK No. 6442—Here is the slim princesse line in a frock of sheer crêpe faille, for afternoon or evening. The front panel continues into a becoming shoulder cape. Designed for sizes 32 to 44

AFTERNOON FROCK No. 6435—Formal afternoon frocks, like this one of satin with metal threads, from Combier et Cie, will be smart. It may have full-length sleeves. Designed for sizes 32 to 42

HERE IS THE *One* MAKE-UP YET DISCOVERED

That Actually Matches the Color of the Human Blood!

Ends

The cheapness and artificiality of the ordinary make-up one sees so often



Provides

A natural make-up free of all artificiality



Changes All Previous Conceptions Of Allure In Make-Up

While there may be some question as to what constitutes Good Form in manner or in dress, there is virtually no question among women of admitted social prominence as to what constitutes Good Form in Make-Up.

Go through the Social Registers of the cosmopolitan centers of either Europe or America, and you will find, we believe, that the vast majority of smart women use Angelus Rouge Incarnat.

This is why:

The creation of Louis Philippe, famous French colourist, it is the ONLY make-up yet discovered that approximates the actual, pulsating color of the human blood.

Hence, it banishes forever all trace of that bizarre, cheap, gaudy effect one sees so often today in make-up.

It is the only truly natural shade, according to color experts, developed today or ever developed in a rouge. And its results are thus utterly different from any other rouge or lipstick you have ever used.

One Application Lasts All Day

You use it, too, on both the lips and the cheeks. And thus avoid again another mistake in make-up—the color clash that follows the use of one shade on the cheeks and another on the lips.

AND—*each application lasts a full day*. No more constant making up.

Do as smart women from one end of the world to the other today are doing. Discard old-type rouges and adopt Angelus Rouge Incarnat. You can obtain it at all drug and department stores in two forms—ordinary lipstick form, and in little red boxes. Whichever color or tint you get provides a natural make-up.

THE "REGULAR" LIPSTICK



THE "LITTLE RED BOX" *for lips and cheeks*



THE NEW "AUTOMATIC" LIPSTICK *that you operate with one hand*

Angelus Rouge Incarnat

BY LOUIS PHILIPPE

USE ON BOTH THE LIPS AND THE CHEEKS



S-3658 S-3659

BACK VIEWS WILL BE FOUND ON PAGE 82

FROCK No. S-3658 HAT No. 6311—Both the frock and the hat are made of Seraceta satin—for satin is important in the autumn mode. Designed for sizes 32 to 40; hat, 21 to 24

FROCK No. S-3659 HAT and GLOVES No. 6422 Hat, gloves, and scarf of velveteen accent this coat-frock of Mallinson ribbed silk. Designed for sizes 32 to 42; hat, 21 to 24; gloves, medium

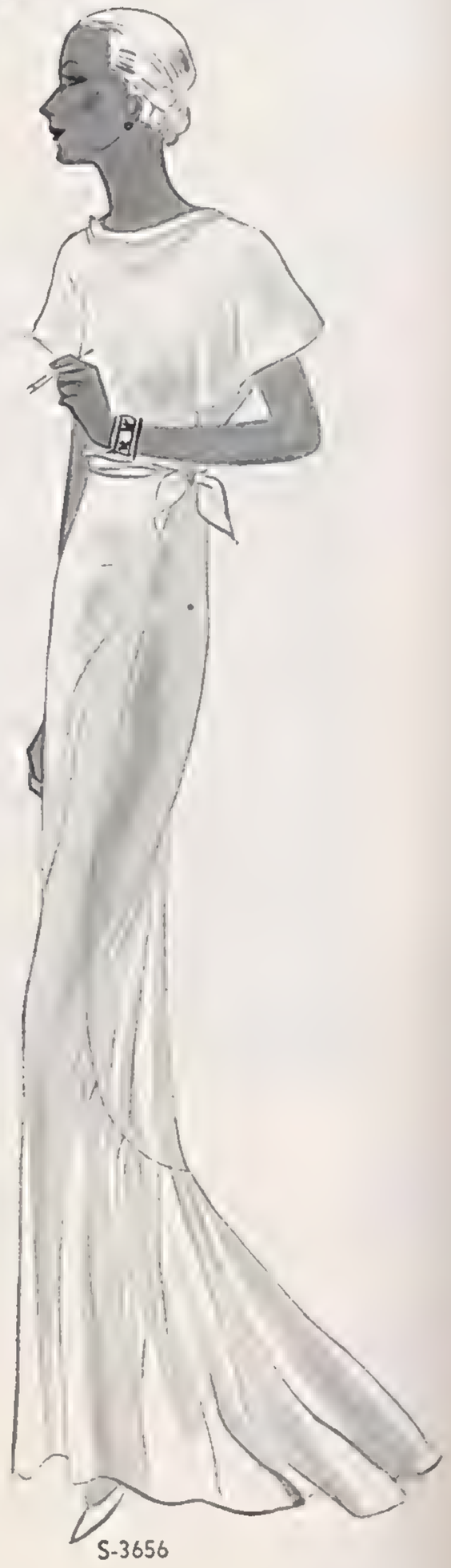


S-3657 S-3657

COAT S-3657 HAT 6389—The first view of this princesse coat shows it made of velvety wool from Forstmann, with a looped fur collar. Designed for sizes 34 to 42; hat, 21 to 24

COAT No. S-3657 HAT No. 6389—In the second view of the coat, a darker Forstmann wool is used, with a flat collar that may be overlapped. Designed for sizes 34 to 42; hat, 21 to 24

EVENING FROCK No. S-3656—Here is one of the informal evening frocks that will be indispensable this season. It is made of Onondaga's crêpe faille. Designed for sizes 32 to 40



S-3656

Afternoon and evening designs for practical dressmaking

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 360 Adelaide Street, West, Toronto, Ontario. Prices of patterns are given on page 95

No Other Garments in the World are Like the *Original* VASSARETTE FOUNDATIONS

Copies have been made . . . yes, copies galore. Here in this country and abroad as well! But Vassarette Foundation Garments and Girdles are really uncopiable after all. For Vassar invented the design and construction and no one else can use it. Only Vassar can make Vassarettes. Only the finest shops sell them. But you can always make sure of the genuine by always looking for the label. Vassarette Girdles and Foundations are priced $5 to $15 in corset departments. Vassar Swiss Underwear Company, 2575 Diversey Avenue, Chicago.





● The new Vassarette Girdle will mold your figure smoothly, smartly, surely. Wear the accentuated bandeau, too . . . they're made to go together.

● The supple All-in-One Vassarette Complete Foundation gives that perfect slim under-line appearance. Low decolletage for formal gowns.

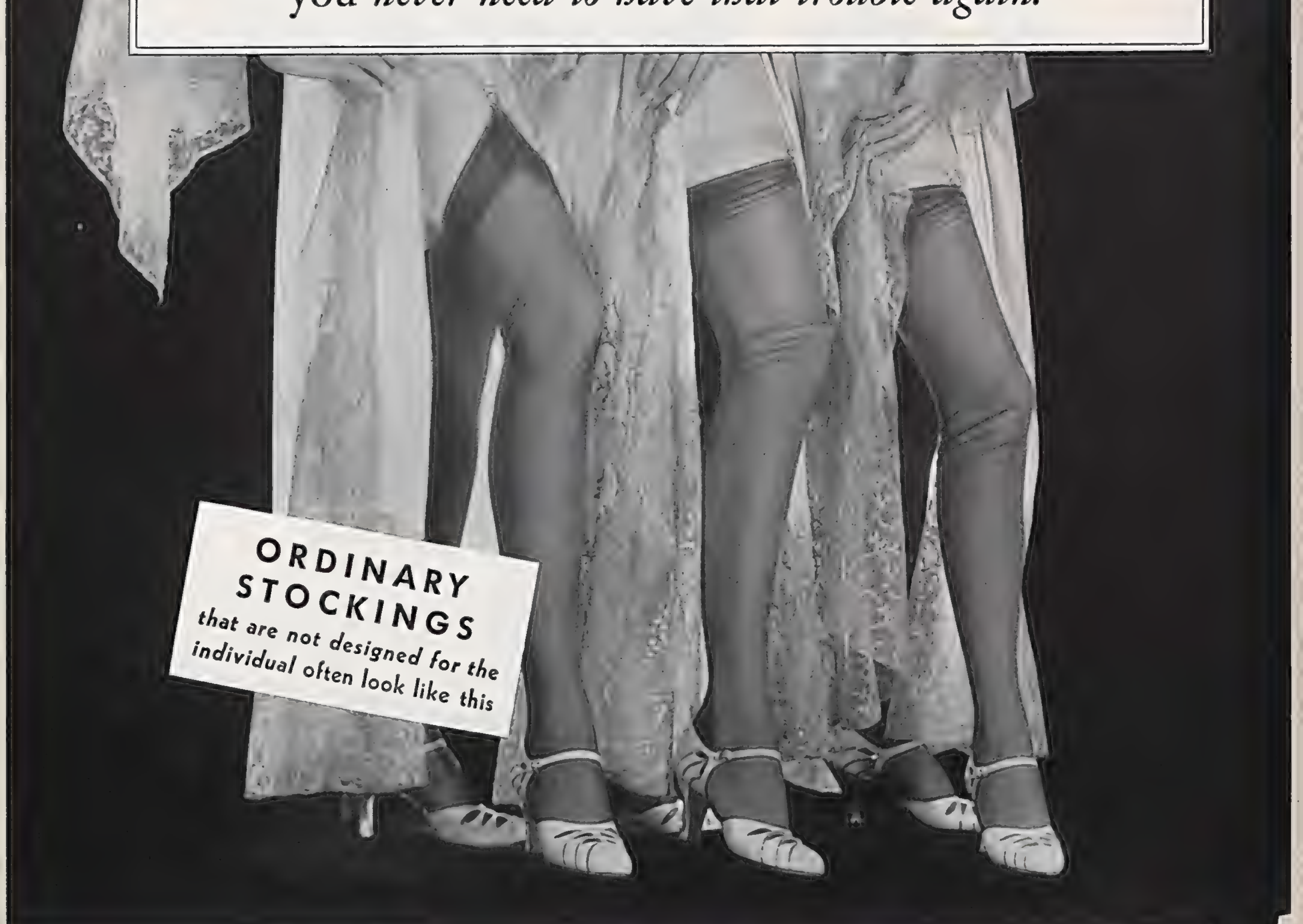
Always look for the name

Vassarette
PATENT APP'D FOR

Vassarette Foundations

Do *you* ever have this trouble with *your* stockings?

Remember even expensive stockings often fit poorly. But you *never need to have that trouble again.*



No matter how sheer and clear stockings may look on the hand, they look old and wrinkled if they don't fit on the leg! Even quality stockings won't give the wear they should if they're too short and must be pulled out of shape to reach the garters . . . or too long and must be doubled over. Fine chiffon becomes threadbare from pulling and stretching. Garter runs are inevitable when supporters must be fastened beneath the reinforcement. Not to mention discomfort . . . untidy, crooked seams . . . heels that slip into the shoes . . . and ugly, bulgy wrinkles at the ankle. So exasperating!

Stockings must fit to be Beautiful

Now these exquisite *belle-sharmeer* stockings make it possible for every woman, no matter what her height or type, to wear stockings that are made in different proportions to exactly fit her leg as well as foot. For tall, for medium, for short, and for the more generously proportioned . . . there's a *belle-sharmeer* stocking made to fit each leg exactly in width and length as well as footsize.

You'll be particularly pleased with the beauty and quality of *belle-sharmeer* stockings.

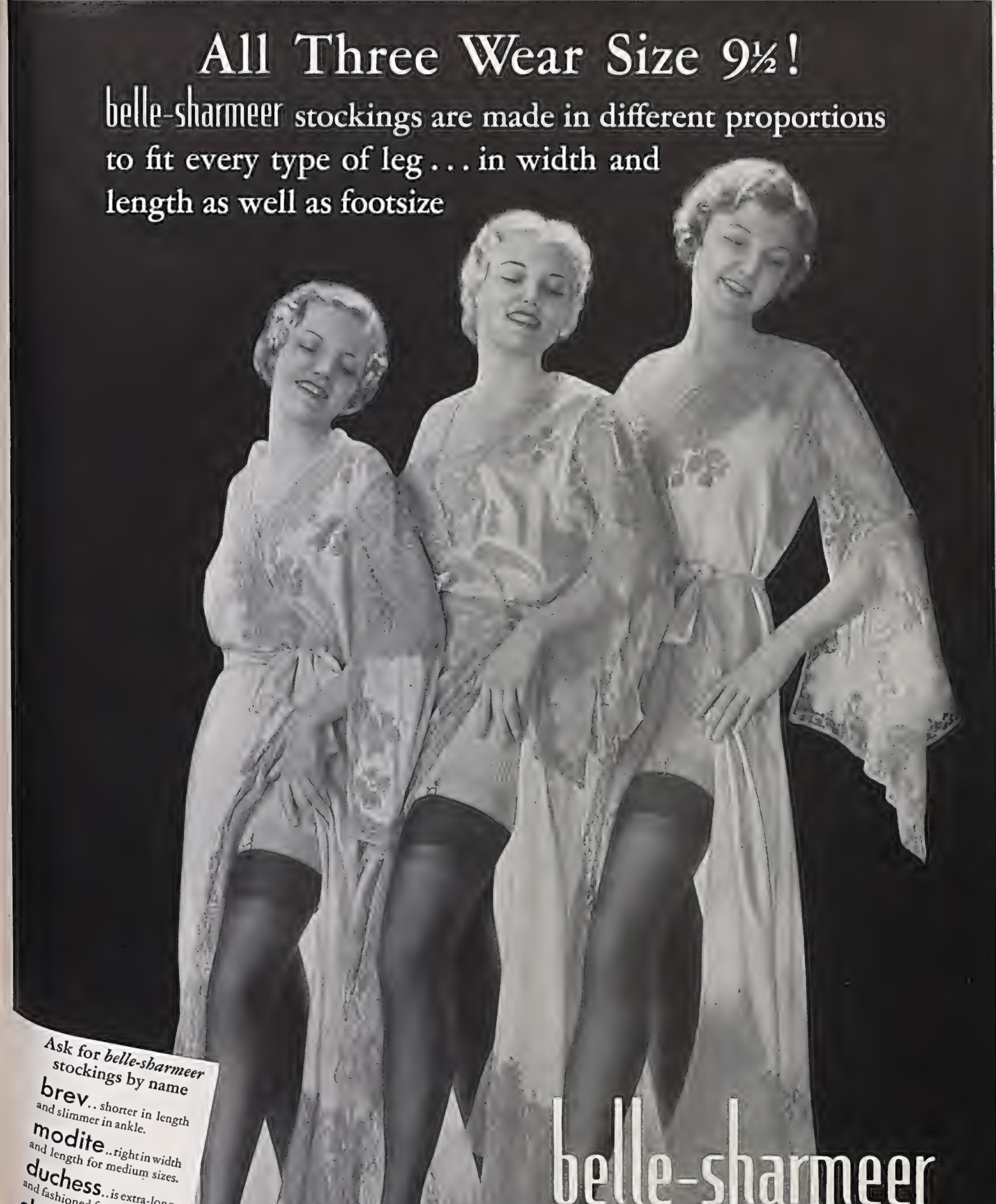
You'll be entranced with their chic, new shades.

Wear lovely *belle-sharmeer* stockings . . . the *only* stockings made in different proportions . . . and sold exclusively by *one* fine shop in each community. Chiffons, service chiffons and service weights. Prices are surprisingly low. The *belle-sharmeer* division of the Wayne Knitting Mills, Fort Wayne, Indiana.

Illustrations and text copyrighted 1933 by Wayne Knitting Mills

All Three Wear Size 9½!

belle-sharmeer stockings are made in different proportions to fit every type of leg . . . in width and length as well as footsize



Ask for *belle-sharmeer* stockings by name

brev.. shorter in length and slimmer in ankle.

modite.. right in width and length for medium sizes.

duchess.. is extra-long and fashioned for tall types.

classic.. fuller in width for those with larger legs.

Illustrations and text copyrighted 1933 by Wayne Knitting Mills

belle-sharmeer
STOCKINGS
designed for the individual

"PUT DOWN 2 ... *and* CARRY 1"

The Two-purpose Cream in one jar...



Women who realize that all of life can't be lived at one's dressing table are especially devoted to Marie Earle Essential Cream. They buy, in *one* jar, *two* superb helps to facial loveliness—a quick-melting cream that *cleanses* the skin; a softening cream that pays back oils very like the lost natural oils so *nourishing* to skin suppleness.

You will be delighted with the *bright simplicity* of Marie Earle's facial technique! *One* application of Essential Cream invades the pores, filters them free of soil and make-up. *Another* application feeds into the grateful skin a lubricating oil. This *discountenances* party and birthday lines, bringing to one's face a firm, young glow that is beauty.



You'll find Marie Earle Essential Cream in three sizes—$1.75, $3.00, $5.00—at the better shops. The largest size is generally the most economical. Ask for the fine Marie Earle Cosmetics, too!

Marie Earle

Make an appointment *now* for one of Marie Earle's superb "facials", 714 Fifth Ave., N.Y.



MARTINUS ANDERSEN

Here are the charming packages in which the Coty bath series is now appearing, done in cool blue-and-white, with a touch of green. The dusting powder has a metal-base box, and the talcum is in a leak-proof tin

ON HER DRESSING-TABLE

WE all have our nails manicured and our faces massaged, our hair waved, and our figures beaten into shape. But, as to our feet—what do we do about them, poor things? As a rule, we do very little indeed, and it's a ridiculous situation, really, when you realize that we can't be happy or beautiful or graceful, if there's anything the matter with our feet. Now, there has appeared upon the horizon a remarkable person who takes your feet in his hands and manipulates them so that the aches and pains seem literally to be drawn out of them. This gentleman is Professor Hall, who has his offices in a New York hospital, on Central Park West. He has developed a series of manipulations for the various parts of the feet that exercise and flex the muscles. You sit entirely at ease in a chair while his hands do their apparently magic work, easily, painlessly, briefly.

It is not the province of this department to go into the medical phase of his work, where serious ailments are treated, although innumerable cases are sent to him by physicians, and his patients all sing his praises. Sufficient it is to the woman-about-town to know that she can go to Professor Hall and have the annoying aches and tiredness drawn away and leave his office as though walking on new feet. Furthermore, if he thinks your shoes aren't exactly right for your feet, he will take them practically apart in front of you and put in little pads that seem to provide the very support you have been needing all these years.

Another boon to our general welfare, of quite a different variety, is an inhalant just introduced under the name of O-Zoine. This is a liquid especially prepared to relieve simple catarrhal conditions, hay fever, hoarseness, sinus difficulties, and the uncomfortable stuffy feeling that assails those who are susceptible to this type of discomfort. It is contained in a simple, well-planned apparatus that is easy to manœuvre. The inhalant is poured in a glass jar, and the fumes are generated by the air passing through the liquid and inhaled into the nostrils or mouth through a round glass bulb. The extraordinary part of this is that it not only clears the nose and throat successfully, but it succeeds in giving you a very high and buoyant feeling, which, the maker will tell you, is due to the fact that the fumes counteract the poisons that we inhale during the day. You can buy this new inhalant by mail direct from the O-Zoine Medical Company in New York.

One of the really triumphant neatest-tricks-of-the-week has been achieved by the makers of Perstik in their new liquid deodorant, Perstop. Not only is this a good preparation—effective, colourless, and apparently non-irritating to even a sensitive skin —, but it is put up in such a way that it is a joy to use. Underneath the screw cap, a little sponge is fastened firmly into the neck of the bottle. All you have to do is shake the bottle against the underarm and just the right amount comes out. It couldn't be simpler or more efficient. You can buy it at all toilet-goods counters, where it is being purchased by vast numbers of enthusiastic ladies.

This column, always a tower of strength in the way of advice and suggestions, seems to be outdoing itself with this assemblage of discoveries, for there is still for consideration the Pick-Me-Up Beauty kit of Helena Rubinstein. You got a sketchy view of it when the young lady in the article called "Majoring in Beauty," in the last Vogue rushed off to a week-end with the kit tucked under her arm. But, you didn't know just what was in it, and *there* is the marvel of this matter, for it is sold at an amazingly moderate price for the complete beautifying equipment that it includes. The kits come in two versions, for the oily and for the dry skin, and include two creams, a skin lotion, a tin of the inimitable beauty grains, hand lotion, peachbloom powder, a miniature lipstick, rouge en crème, an eyelash cream for grooming brows and lashes, and cleansing tissues. The cases themselves are very smart and compact in appearance, in black or red with glazed gingham lining, and they are just this minute appearing at the toilet-goods counters of the better department shops.

Every year, the transition from country to town life has its inevitable depressing (Continued on page 82)



"THIS IS THE WAY I FOUND MY SILVER"



WISE young bride . . . to have sent for "The Modern Way to Choose Your Silver" before making her decision. This portfolio has helped so many women find exactly the tableware they wanted.

Say what you will, silver is the very soul of your dining service—china is replaced, linens wear out, silver alone endures. Be certain, therefore, that the design has true beauty, that the craftsmanship is perfect, that the quality is supreme.

These days, too, another point must be considered. The design should be in the spirit of the room. This doesn't necessarily mean that there is just one "TREASURE" pattern for any one period—but it does mean that there is a *perfect* design for your own dining room—whether it be Early American, Georgian, Spanish, Modern . . . or anything else.

We hesitate to say that no one should choose silver without first sending for "The Modern Way to Choose your Silver." But, if you could see our files of letters from grateful people, you would probably feel that this is really the first step toward the buying of perfect tableware.

When writing for your copy of the portfolio please address Dept. A-12.

Shown below are four of the other Treasure patterns: Coronet, William and Mary, Mary II and Early American Style, Plain.



ROGERS, LUNT & BOWLEN · *Silversmiths* · GREENFIELD, MASS.



Gown designed by Henri Bendel
price $85.

HENRI BENDEL, INC.
TEN WEST FIFTY-SEVENTH STREET

DESIGNS FOR PRACTICAL DRESSMAKING



FROCK No. 6304—This silk crêpe frock has the always-flattering surplice line. Designed for sizes 34 to 46

FROCK No. 6322—Here is a versatile frock of crêpe Mavera from Haas. Here, it has a square-necked plastron

FROCK No. 6322—This version has a surplice-cut plastron belted at the sides. It is designed for sizes 32 to 40

FROM PARIS, FRANCE

(CONTINUED FROM PAGE 57)

houses have wrought marvels in satin, velvet, metal, and crêpes—fabrics that belong in a mode of feathered hats, longer skirts, and finery.

Dulness is the key-note of the silk crêpes. They are smartest when you can scarcely tell them from woollens. Bianchini's "Moutonné" and Ducharne's faille crêpe are good examples.

Never has there been such a wealth of velvet. Striped velvets, piqué ribbed velvets, herring-bone velvets, plaid panne velvets, two-toned astrakhan velvets, velvet coin dots on black organdie, velvet with metal threads.

Satins are close rivals—dull satins and shiny satins in wide variety. Outstanding among them is Bianchini's "Satin Fluide," a new, heavy, forty-six inch satin with a dull, lustrous finish. The wide-striped satins from Coudurier have great chic, and Chanel is making enchanting satins with pin-stripes and blazer-stripes in two or three colours.

Metals shine brightly on the horizon—for evening dresses, cocktail suits, and jackets. Bianchini makes one of great distinction—a grey-and-gold metal cloth that has a soft, spongy surface and extreme suppleness.

All in all, fabrics—like everything else in the new mode—are distinctly luxurious and opulent!

FABRICANA

(CONTINUED FROM PAGE 48)

foil for mandarin-orange, purplish-blue, or dull yellow. Or frame purple, red, grey, or green with a taupe coat; or rust, mandarin, or deep rachel (something like the bois-de-rose of yesteryear) with a brown coat. With a green coat, play around the yellows and taupes in your dresses; and set off the plum with red, grey, and dark green. Whatever you do, keep your nerve.

The colours of the coats themselves are vital, or subtle, enough in their own right. A new deep greyish-purple is very notable. Taupes and greys are outstanding, and browns range from the deepest dark umber to tobacco, cocoa, and mahogany. Medium dark cypress-green and olive-green are desirable advents, and dark reds have a purplish cast.

As to cottons—there is that magic word, Sanforized. Magic, especially for mothers whose children's dresses grow shorter with every laundering. It means "pre-shrunk," and all sorts of Sanforized materials, like the Sanforized broadcloth of Ameritex; the Gaybrook light-weight Sanforized poplins made by Glass; and the finely ribbed Everfast piqués.

To return to the textiles themselves, we must make a final bow to the synthetic fabrics of Viscose, Du Pont, and Celanese. The amazing softness in texture that appears in them this season is a tribute to what can be done with cocoon-less materials.

A novel idea a thrilling test

for dry, aging skins

Women have proved what a scientist believed: that a natural substance in Junis Cream produces remarkable results when applied to skin.

IT was just an idea—that a certain natural substance in young, vibrant skin could make old skin younger looking. Just a scientist's idea—but it worked with dramatic effect when women put it to a test.

Skin contains a natural softening substance which makes it fresh, alluring—glamourous. This scientist got some of the natural substance in pure form. He put it into the finest facial cream he could develop. Women tried it and their skins grew clearer, more transparent. Age lines melted into the soft curves of youth. Skin began to stir with life.

Sebisol — what it does

The natural skin-softening substance he put into Junis Cream the scientist named *sebisol*. *Sebisol* is our name for that part of the chemical substance of your own skin. It is essential to every living cell. It is so rare, we searched throughout the world for a sufficient supply.

Pepsodent Junis Cream contains pure *sebisol*. That, we believe, explains why Junis Cream does thrilling things. Whether *sebisol* alone brings these results we cannot say. But this we know by women's statements: Pepsodent Junis Cream does do for women's skins what other creams do not.

You need no other cream

Gently apply Junis Cream to your face.

Feel it penetrate and cleanse. Feel it soften and refresh. Note how rapidly it spreads—how light and smooth in texture. Thus you realize why Junis Cream serves for every purpose—for cleansing and also as a night cream.

Junis Cream contains no wax, as do many leading creams. Wax tends to clog the pores.

We invite you to make this test

We ask you to try Pepsodent Junis Cream, at our expense. We believe you will be delighted with results. You be the judge. Junis Cream, we believe, will thrill you as it has thousands of other women who have tried it. Please cut out the coupon below and mail it to:

THE PEPSODENT CO., CHICAGO.



GENEROUS SUPPLY FREE

We want you to try Pepsodent Junis Facial Cream and see how truly revolutionary it is.

Mail this coupon

We invite you to send this coupon for a week's supply of Junis Cream free.

J-175

Name_____

Address_____

City_____ State_____

. . . . . How would you look photographed with your daughter?



WHAT AN interesting and fascinating picture—mother and daughter with complexions that are really alike in their youthful radiance and charm. Mother in the triumphant, perfected beauty of the forties; daughter in the iridescent loveliness of the teens.

A miracle, you ask? An accident? The rare good fortune of one woman? Not at all. This enduring, growing loveliness is the result of simple, faithful, common-sense complexion care—of meeting the progressive needs of the skin as they occur.

You, too, can reach the zenith of your charm in the forties by following my simple, economical home treatments. Even a tired, neglected skin responds quickly, *eagerly* to my Four Creams for the Four Ages of Beauty.

And what of the girl? Under her mother's knowing guidance she will follow the same glorious path of enduring beauty. Now, at eighteen, she needs only the thorough daily cleansing which the instantly-liquefying Barbara Gould Cleansing Cream so gently and so *safely* provides. At twenty, with the advent of powder and rouge, she will protect her skin, give it a lovely velvety finish, with Barbara Gould Finishing Cream, the ideal make-up foundation, which, being made on a lotion base, can *never* shine through.

Beginning with her thirties, sooner if needed, she will add to her complexion regime Barbara Gould Tissue Cream, the rich oils of which supplement nature's nourishment, preventing lines and wrinkles.

At forty, and beyond, Barbara Gould Circulation Cream will send a fresh, rich blood supply coursing to the inactive muscles and cells, revitalizing, invigorating, guarding youthful contours.

Write today for a copy of my beauty booklet "Any Woman Can Look Lovelier": BARBARA GOULD, 35 West 34th Street, New York.

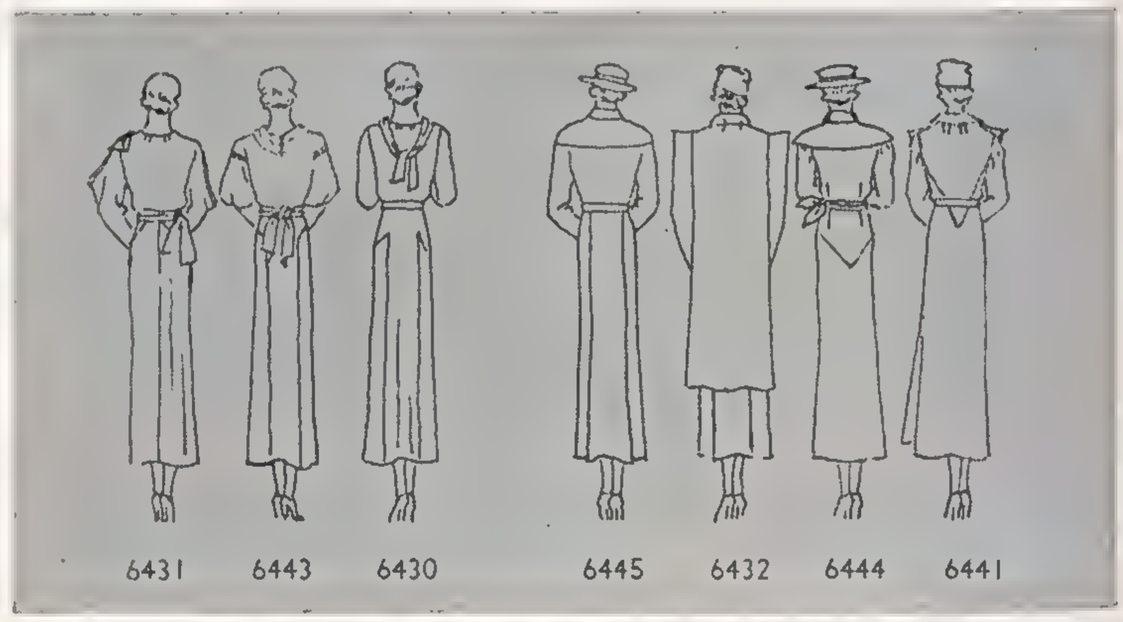


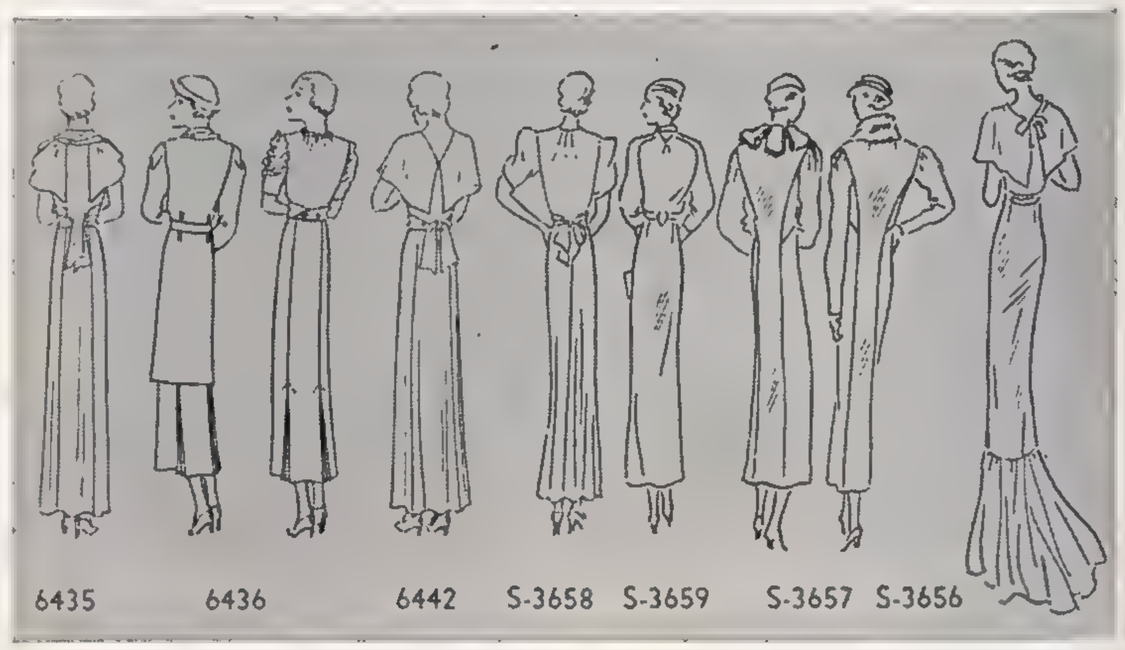
Barbara Gould Creams and other preparations are sold by all leading drug and department stores.

AVAILABLE IN TUBES 50¢, JARS $1.10

Barbara Gould

DESIGNS FOR PRACTICAL DRESSMAKING





The top panel shows the backs of the designs on pages 70 and 71—a group of silk and wool frocks with the smart lines of the new season. The shoulders and sleeves are especially interesting

The lower row gives you a second glance at the designs shown on pages 72 and 74, seven models all with the elegance that is so predominate in the mode for afternoon and evening

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 78)

moments. One of them is when you discover the coiffure that you thought so suitable for the simple life to be rather pitiful-looking with the first new hat and frock of the season. An excellent salon to turn to for expert consideration in this crisis is that of Anthony and Francis, on Madison Avenue. Here, too, if you do not wish a complete permanent wave, you can have the ends of your hair curled with a special waving machine that is the brain-child of these hair-dressers. With it, even those infinitesimal bits of hair at the hair-line are transformed into smooth little curls without causing you any discomfort during the process.

Nor is the hair the only phase of ourselves that needs after-summer consideration. There is the matter of the face, which has been let in for a lot of hard treatment during the great outdoors era, and a splendid place to take it for autumn repairs and beautification is the decorative little salon of Evelyn Brevele, in East Fifty-Seventh Street. Here it can be truly said is a person who loves her work. Miss Brevele insists that you allow a full hour and a half for her treatment, and small wonder when you consider that said treatment extends all the way down the back to the waist. That massage up and down the spine, both by hand and electricity, is one of the most restful and rejuvenating features of a thoroughly satisfactory session on behalf of beauty and well-being. This specialist makes all her own preparations and gives all her own treatments, managing to inculcate into them a sense of real interest and concern in your beauty problems and general welfare.

This after-the-summer repair work can be carried on at home, too, with the aid of a good bleaching preparation such as Harriet Hubbard Ayer's Moth and Freckle Lotion. Since it is mild and harmless, it won't turn your skin lily-white overnight, but, given a reasonable amount of time and regular nightly applications, it will gradually lighten and fade out unbecoming freckles and tan.

Another Harriet Hubbard Ayer contribution to beauty is a new bath powder, a companion piece to the beloved Ayer face powder. It's smooth and fine in texture, and it may be had in several delightfully refreshing flower fragrances, as well as the bouquet blend of "Après Tout." The container itself is a good-looking creamy white box that is washable and, therefore, impervious to dampness, and there's an unusually generous and luxurious velour puff in it with which to smooth on the powder. Most of the better department and drug shops have these preparations.

SOCIETY

(CONTINUED FROM PAGE 25)

WEDDINGS

NEW YORK

Bosio-Hoffman—On July 4, in Christ Church, Short Hills, New Jersey, Signor Giustino Enrico Bosio, of Florence, Italy, son of Signora Pier Vittorio de Giovanni and the late Emilio Bosio, of Florence, and Miss Mary Seton Hoffman, daughter of the late Lefferts Suydam Hoffman and Mrs. Hoffman, of Short Hills and New York City.

Dunn-Proctor—On June 30, in Saint Mary's Church, Scarborough-on-Hudson, New York, Mr. Henry Edward Dunn, junior, son of Mr. and Mrs. Henry E. Dunn, of New York City, and Miss Margaret Proctor, daughter of Mrs. John Proctor, of Scarborough and Portland, Oregon.

Hennessy-Leslie—On July 15, in Saint John's Church, Center Moriches, Long Island, Mr. Richard Frances Hennessy, son of Captain Richard Hennessy, of Paris, France, and Miss Esther Leslie, daughter of Mr. and Mrs. Warren Leslie, of New York City and Center Moriches.

Hodges-Donald—On July 7, in the Chapel of Saint James's Church, New York City, Mr. John Hodges, son of the late George Hodges and Mrs. Hodges, of Cambridge, Massachusetts, and Miss Jean Ditmars Donald, daughter of the late George Donald and Mrs. Donald, of New York City.

Patterson-Sands—On July 4, in the Congregational Church, Old Lyme, Connecticut, Mr. James Tyler Patterson, junior, son of Mr. James Tyler Patterson, of Milford, Connecticut, and Miss Sarah Sands, daughter of Mr. and Mrs. Joshua Sands, of Old Lyme.

Roosevelt-Googins—On July 22, at Burlington, Iowa, Mr. Elliott Roosevelt, son of President Franklin D. Roosevelt and Mrs. Roosevelt, and Miss Ruth Josephine Googins, daughter of Mrs. J. B. Googins, of Forth Worth, Texas.

BALTIMORE

Todd-Barry—On July 18, Mr. Judson Scott Todd, junior, son of Mr. and Mrs. Judson Scott Todd, of Greenwich, Connecticut, and Miss Rosalie Herbert Barry, daughter of Mrs. Bernard Nadal Baker, of Baltimore, Maryland, and Santa Barbara, California, and of the late James Herbert Barry.

BOSTON

Davis-Ames—On July 1, in North Easton, Massachusetts, Mr. John Paschall Davis, son of Mr. and Mrs. Norman H. Davis, of New York City, and Miss Evelyn Ames, daughter of Professor Oakes Ames and Mrs. Ames, of North Easton and Boston, Massachusetts.

COLUMBUS, OHIO

Andreae-Shedd—On June 24, Mr. Harold Urquhart Andreae, son of Mr. Frank Andreae, of Yale, Michigan, and Miss Agnes Jeffrey Shedd, daughter of Mr. and Mrs. Frederick Shedd.

DULUTH

Bennett-Horr—On July 15, the Right Reverend Granville Gaylord Bennett, of Providence, Rhode Island, and Miss Mary Roswell Horr, daughter of Mr. and Mrs. Rollin Albert Horr.

KANSAS CITY

Hamilton-Royster—On June 24, Dr. Hugh Gerard Hamilton, son of the late Dr. Hugh Hamilton and Mrs. Hamilton, and Miss Martha Matilda Royster, daughter of Mr. and Mrs. William Edgar Royster.

MONTGOMERY

Barber-Pitts—On July 18, in the Church of Ascension, Mr. Amzi Godden Barber, of Birmingham, Alabama, and Montgomery, son of Mr. and Mrs. Arli Barber, of Birmingham, and Miss Mary Allen Pitts, daughter of Mr. and Mrs. William Edwin Pitts, of Montgomery, Alabama.

NEW HAVEN

Crowley-Jones—On June 21, Mr. Thomas Patrick Crowley, son of Mr. and Mrs. Paul Crowley, of Milwaukee, Wisconsin, and Miss Betty Shearn Jones, daughter of Mr. and Mrs. Thomas Albert Dwight Jones, of New Haven, Connecticut.

Goss-Barnes—On June 16, Mr. Milton Warner Goss, son of Mr. and Mrs. John H. Goss, of Waterbury, Connecticut, and Miss Nancy Barnes, daughter of Mr. and Mrs. Amos Foote Barnes, of New Haven, Connecticut.

NEW ORLEANS

Fenner-Cocram—On July 14, Mr. Charles Payne Fenner, junior, son of the late Charles Payne Fenner and Mrs. Fenner, and Miss Clifford Chaffe Cocram, daughter of the late Dr. Henry Sula Cocram and Mrs. Cocram.

WEDDINGS

PHILADELPHIA

Hempstead-Nichols—On July 22, in the Church of the Good Shepherd, Rosemont, Pennsylvania, Mr. Courtney Whiton Hempstead, son of Mr. Frank Hempstead, of Pittsfield, Massachusetts, and Miss Priscilla Nichols, daughter of Mr. and Mrs. Carroll Brewster Nichols, of Bryn Mawr, Pennsylvania.

Morris-Dickinson—On June 29, in Saint Paul's Church, Chestnut Hill, Pennsylvania, Mr. Frederick Wistar Morris, third, son of Mr. Frederick Wistar Morris, junior, of "Valley Farm," Wyncote, Pennsylvania, and Miss Mildred Dulany Dickinson, daughter of Mr. and Mrs. Philemon Dickinson, of "Philistia," Chestnut Hill.

Rowland-Dougherty—On July 8, at "Greenacre," Meadowbrook, Pennsylvania, Mr. C. Joseph Rittenhouse Rowland, son of the late Mr. and Mrs. Charles Rowland, and Miss Gertrude duPuy Dougherty, daughter of Mrs. Francis S. Dougherty, of "Greenacre."

PORTLAND, OREGON

Neu-Elrod—On June 17, Mr. Philip Neu, son of Mrs. Philip Neu, and Miss Maurine Elrod, daughter of Mr. and Mrs. J. O. Elrod.

SAINT LOUIS

Day-Clark—On July 14, Mr. Laurence Sturgis Day, son of Mrs. Laurence W. Day, of Ferguson, Missouri, and Miss Mary Alice Clark, daughter of Mrs. Alice Orr Clark, of Saint Louis, Missouri.

SPRINGFIELD, MASS.

Thomas-Caffee—On July 1, Mr. John Samuel Thomas, of South Orange, New Jersey, and Miss Patty Elana Caffee, daughter of Mrs. Melvin Deane Southworth and the late Lieutenant Arthur Gill Caffee.

SYRACUSE

Hamel-Mackenzie—On July 12, Mr. John Richard Hamel, of Chicago, Illinois, son of Mr. and Mrs. Harold Frederick Hamel, and Miss Margaret Mackenzie, daughter of Mr. and Mrs. William A. Mackenzie, of Syracuse, New York.

TORONTO, ONTARIO

Boone-White—On July 6, Mr. Geoffrey Boone, son of Mr. and Mrs. C. A. Boone, and Miss Martha White, daughter of Mr. and Mrs. Arthur White.

TULSA

Ferguson-Brown—On July 15, at Tulsa, Oklahoma, Mr. Benton Loomis Ferguson, of Fort Worth, Texas, son of Mr. and Mrs. Walter Ferguson, of Tulsa, and Miss Carole Maxine Brown, daughter of Mr. and Mrs. Walter Earle Brown.

WASHINGTON, D. C.

Anderson-Craven—On August 5, Mr. Lionel G. Anderson, son of Dr. Robert L. Anderson and Mrs. Anderson, of Louisiana, and Miss Olga von Klinkofstron Craven, daughter of Rear-Admiral Thomas T. Craven and Mrs. Craven.

WATERBURY

Powell-Griggs—On June 16, at Mount Kisco, New York, Mr. Edwin Burnley Powell, junior, son of Mr. and Mrs. Edwin Burnley Powell, and Miss Eleanor Rice Griggs, daughter of Mr. and Mrs. David C. Griggs.

WILLIAMSPORT

Hipple-Fraser—On June 3, Mr. Henry M. Hipple, son of Mr. and Mrs. Henry Hipple, of Lockhaven, Pennsylvania, and Miss Jane Fraser, daughter of the late Randall Fraser and Mrs. Fraser.

Lyon-Cochran—On June 14, Dr. Edward Lyon, junior, son of Dr. Edward Lyon and Mrs. Lyon, and Miss Mary Lovejoy Cochran, daughter of Mrs. O. S. Marston and the late Charles Cochran.

Willison-Deemer—On June 26, Mr. Laurence David Willison, junior, of Overbrook, Philadelphia, son of Mr. and Mrs. Laurence D. Willison, of Frostburg, Maryland, and Miss Mary Elizabeth Deemer, daughter of Mr. and Mrs. William Russell Deemer.

WINNIPEG, MANITOBA

Bingham-Kilvert—On June 19, in All Saints' Church, Mr. Robert P. Bingham, son of Lieutenant-Colonel R. P. Bingham and Mrs. Bingham, and Miss Katharine Cory Kilvert, daughter of Mr. and Mrs. R. Y. Kilvert.

Olsen-Stovel—On June 21, in the First Baptist Church, the Reverend Herman Christopher Olsen, son of Mr. and Mrs. Martin Olsen, of Milaca, Minnesota, and Miss Florence Eileen Stovel, daughter of the late Augustus B. Stovel and Mrs. Stovel, of Winnipeg.



BY MILGRIM
FOR AUTUMN

With autumn, a new feeling in suits by Milgrim. Depth to fabric and color, more formality in line. *Below*, an infinitely subtle two-piece tailleur, with coat fashionably long and shoulders effectively stylized. *Above*, soft wool costume in taupe. The dress has a nice balance of satin... the jacket a youthful fur-treatment of incredible smartness.

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COTTON DRESS FABRICS

ever presented in a fall collection in PARIS

Schiaparelli introduces

AMERITEX-SUDANETTE

Fabrics for Resort Wear

Because Ameritex-Sudanette cottons are uniquely smart.

Because Schiaparelli is a unique designer . . . She took four of these fabrics back to Paris, designed a special group of resort clothes, presented them at her August opening — thus setting the trend for midwinter vacation fashions.

You'll see women who dress beautifully, daringly, knowingly, wearing these fabrics when they travel South next winter.

AMERITEX-SUDANETTE

1412 BROADWAY • NEW YORK CITY



That blouse-and-skirt costume above is of printed satin, the skirt buttoning down the front. This is a new type of afternoon dress

The second dress, of green flannel in two tones, is a Western type of golf dress, with a Chanel belt and Schiaparelli hat

At the right is another golf dress—a striped green cotton blouse and a green flannel skirt. The inverted blouse pleat is chic

VOGUE POINTS FROM PARIS

THE diversity of new tricks and fashions that appeared at the Paris Openings is as bewildering as it is fascinating. Following are some of the fashion points Paris is excited about —and indulging in—these days.

• As you can see by the sketches above, shirt-waists and skirts are a prevailing theme—not only for sports, but for elaborate afternoon ensembles of velvet or satin, and even for dinner-dresses, the blouse contrasting in colour and texture with the skirt.

• The cowl effect on furs, coats, afternoon and evening dresses. The material is pulled back beyond the neck and over the shoulders, creating a high, draped neck-line in front and a low, draped cowl in back.

• Orange sashes and silver jackets worn with black evening dresses. Some lamé jackets are swagger length.

• Diadem combs and little paillette caps for evening. Also head-dresses based on the Russian "Kakóshnik," but modified.

• Greek scarfs on evening dresses, wound about the head, Tanagra style.

• The high neck-line interest keeps growing apace. Paris wears high white neck-lines—scarfs, jabots, or collars—on longish black afternoon dresses. Also black ciré under-chin bows.

• Velvet blouses with afternoon ensembles of striped velveteen.

• The ciré suit is increasingly popular for formal afternoon and dinner wear.

• Lamé is also growing in favour. Lamé dinner-suits are seen everywhere, also long-sleeved lamé dinner-gowns, and lamé blouses worn with dressy woollen suits.

• Swinging hems, often weighted, are much in evidence, giving a low flare to the sheath silhouette.

• Often, the long sheath is broken by tiered effects in back, or peplums, or pagoda flares between waist and knee.

• Ostrich and aigrette motifs on skirts —more of the "Lady Lou" influence.

• Slender fitted coats are fastened at the side under the arm, with fur necklaces hugging the throat and hanging down the back. Usually, these coats are of astrakhan, breitschwantz, black-and-white ermine, or fox.



At the left is a mannish golf ensemble—a rough red-brown tweed jacket, a dark red tie-silk blouse, and a grège flannel skirt. There is one pocket on the jacket, while the skirt has two

Above is another mannish outfit—a dark prune jersey jacket, striped cotton blouse, grège flannel skirt, and grey felt hat with a dented crown

That cardigan in the centre is one of the men's jersey sweaters, worn by smart Parisiennes with plain or checked skirts and slip-on sweaters

The dark green tweed raglan coat above (green comes first for sports) is worn over a green flannel skirt and jacket and a checked cotton blouse

SPORTS NOTES FROM PARIS

CARDIGANS are more popular than ever, this year in Paris, and, even though Dietrich has abandoned her tailored suits, it is all part of the continued mannish feeling in sports clothes. Mainbocher's new cardigans fall below the hips and are buttoned snugly from chin to hem. Vera Borea shows jackets bloused onto a belt in her knitted clothes, and Maggy Rouff likes jutting pockets, like those on British officers' coats, on sports suits.

The high collars, many tying into a little bow, that were introduced by Schiaparelli, are as amusing on sports blouses as they are on silk dresses, and her knit jackets that look like hairy tweeds are a great success.

The separate blouse and skirt theme that our Paris editors have been shouting about ever since they covered Cannes and Le Touquet, has definitely arrived here, and some of the most entertaining sports blouses are made of velvet—tailored velvet!

Look for copies of Schiaparelli's dark box-calf bags and wide belts, as good sports accessories. And a Paris cable tells of tiger-claw sports clips, that sound as though they'd *make* an outfit.

And because your sports shoes will make or break your costume, we think you should know that Fortnum-Mason, in New York, has revised prices to begin at around $16.50. Their low-heeled Oxfords are the dream of all fair sportswomen—but so are their other classic models. Pedemode has just made a brand-new version of the good-looking monk shoe, with a single buckle instead of the usual two buckles, that's a beauty on the foot.



They *LOOK* casual

CONSIDERABLE artistry is involved in achieving the spirited simplicity that is the secret of the new hats. Stetson is experienced in making hats of distinction. That's one reason why, in this year of all years, Stetson hats are so successful. Look over AUDACE carefully. It's our version of a Rose Descat success. Flattering, wearable, the high-low diagonal from back to front, the stitched crown, the amusing feather, give it that desirable nonchalance, as well as individuality. Look over the other Stetsons, too, in almost any of the better stores throughout the country.

JOHN B. STETSON COMPANY 358 Fifth Avenue, New York

STETSON HATS for WOMEN



THE FOUNDATION OF THE 1900 MODE

(CONTINUED FROM PAGE 67)

only with a clear conception of the results desired, never forgetting that it is just a means to an end. The sole duty of a Mae West corset is the diminishing of the waist-line, thereby accentuating bust and hips, for Miss West admires the figure with hip and bust that measure alike and a waist measure ten inches smaller. (Such, she reminds you, are the Venus de Milo proportions.)

Her "She Done Him Wrong" corset, for instance. Now that was a corset clasped about her waist only after it was found to be all cosy and comfortable above, a short little thing that, no matter what the activities of its wearer, never impeded hip movement, never interfered with easy bending of the knees, never hindered a free swing—and yet withal encouraged an upward curve for the bosom. So convinced is she, in fact, that a corset should place no physical, and consequently mental, constraint upon its wearer that, when her now classic "Diamond Lil" was but the shimmer of an idea teasing her for immortality, she first swayed down to her corsétière (the well-known Madame Binner), had her execute a model to her design, gave it a thorough trial to find out how it would feel—and when she found it utterly cooperative, and not before—she proceeded to write the play. Had that corset come down long over her hips, had it inhibited the characteristic wriggle that is so important a part of Miss West's art—then, she says, might "Diamond Lil" have been lost to American folk-lore.

But Miss West wants it clearly understood that, though that corset reduced the bounds of her waist, there is no artifice elsewhere in the Mae West silhouette. You can see for yourself, in the photograph on page 67, that Mae West does not have to achieve the Mae West silhouette; that's the way she grows, that's the way she's always wanted to grow.

When she thinks about the now-waning vogue for flat-chested, parallel-thighed girls, she sort of feels the War was to blame. "Starvation, scarcity of food," she says, "women undernourished, and" with an all-inclusive wave of her eloquent hands, "economics." As she sees it, there were all those thin women in France. And fashions originate in Paris. Therefore, the French designers had to create a silhouette to suit the pitiful outlines of their War-lean women. Femininity, alas, languished forgotten.

But now—"No need to diet any more. The depression is over. Let's change the standards of weight compared to height. Let's allow a few pounds' edge, give a girl the assurance, the vitality, the stamina that come from a little judiciously placed heft. A woman should look as well undressed as she does dressed. 'That certain element' is certainly not to be found in skin and bones."

With the return of the corseted silhouette, Miss West half closes her slanting eyes and sees an era of frills and fluffs and feathers. Not, however, as lushly spread as in the 'Nineties, for, she points out, women have entered the business world since then. Obviously, trains, dust ruffles, willow plumes, floor-length skirts would be impractical in an office. Frills and fluffs do change a man's feelings towards a woman, and, during business hours, Miss West believes, his feelings should not be changed.

But frills and fluffs for "social functions" by all means, she says. Excellent psychology. Frills increase a woman's self-confidence, which, by the by, can never be too robust, in Miss West's opinion. They increase, too, and this is very important, masculine regard for her.

She remembers when "Diamond Lil" was playing, when "She Done Him Wrong" was being filmed. She says, "When I would swish in, in my devastatingly feminine costumes, and some little girl dressed in a straight little nothing stood by, she'd be knocked down in the rush to serve me. Merely the way the masculine reflexes have been trained since Adam and Eve. And that's the way they should be. Woman simply must be looked up to. Let men see what's coming to them," she adds, "and women will get what's coming to *them*."

Champion of femininity, befriender of the long-neglected Venus de Milo, philosopher, too, Miss West has found that if you're trig and trim and straight and wiry, you'll travel in a slam-bang sports roadster; but, if you're curved and soft and elegant and grand, you'll ride in a limousine.

Degree of B.D.G.O.C.!

• BEST DRESSED GIRL ON CAMPUS! . . . Whatever the parchment you plan to carry away from dear old alma mater, you can take the highest degree in smartness and distinction *right now* . . . in Marinette's newest model, Brooks "Campus Special". . . a three-piece suit so beautifully knitted of finest-spun Australian zephyr you'd pronounce it hand work . . . bottom of jacket and neckline of sweater ribbed . . . sweater in fetching open-work hand-fashioned design . . . every tint and color . . . any special college combination . . . moderately priced.

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SOIGNÉE

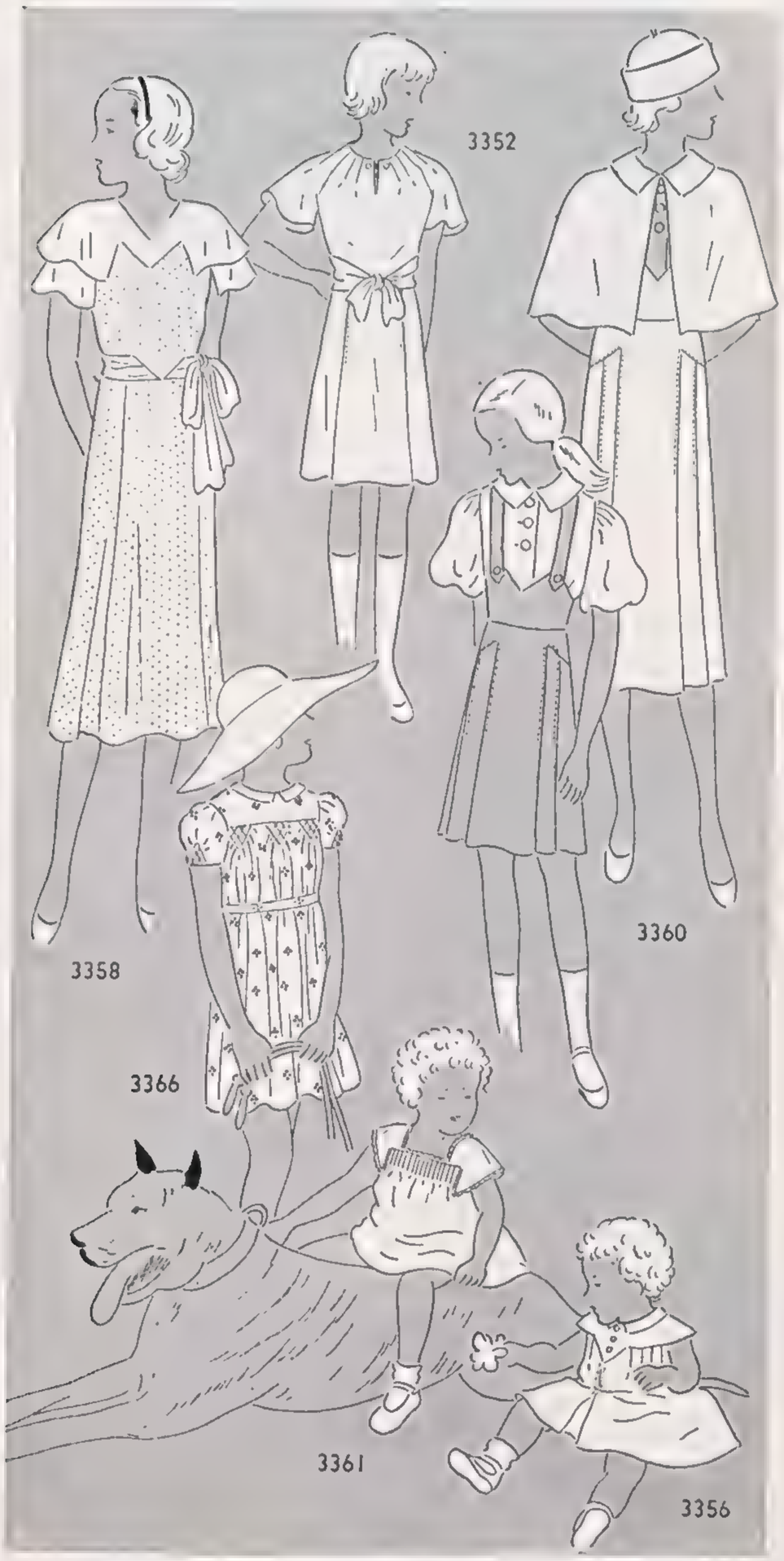
Since I must see you again,
I shall prepare
Velvet to muffle the beat of my heart
And chasten my hair.

Gloves for hands that may linger,
A veil for my eyes,
A scarf for a throat that remembers
Too well to be wise.

A laugh for a mouth that may tremble
Over your name,
Pearls and perfume and powder to cover
The odds in the game.

ANNE HERENDEEN

YOUTHFUL DESIGNS FOR DRESSMAKING



• FROCK 3358—This afternoon dress has the simplicity that a little girl's dress ought to have. It has a gored skirt. Designed for sizes 8 to 14

• FROCK No. 3352—Made of crêpe de Chine, this is nice for parties. There are raglan cap sleeves and pleated skirt panels. Designed for sizes 8 to 14

• FROCK 3360—With the cape, this costume makes a smart ensemble. Without it, the suspender frock is good for school. Designed for sizes 8 to 14

• FROCK No. 3366—Smocking is always smart for little girls, and it's especially good on this frock of linen; bloomers. Designed for sizes 6 to 12



• FROCK No. 3361—Sheer dimity from Dumari is a dainty fabric for this frock for a very little girl. There are tucks below a shoulder yoke cut in one with the cap sleeves, and a narrow edging of lace adds a decorative touch. Panties are included in this attractive design. Designed for sizes 1 to 8

• FROCK No. 3356—A drop-shoulder yoke, tucks below it, and an inverted pleat at the centre-front make this an especially effective frock for a little girl. It's of handkerchief linen, and the design includes puffed sleeves and panties to be made of the same sheer fabric. Designed for sizes 2 to 10

Strathmore

WEDDING PAPERS



Photograph by Tony Von Horn

The qualities of good taste and social standing are clearly conveyed through Strathmore Wedding Invitations and Announcements. Rich in texture, careful in craftsmanship, Strathmore Wedding Papers have the necessary distinction.

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WHO WAS MISS ALICE FAIR McCULLOCH



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New York

August 5th 1933

My dear Mrs Gillmore

Thank you for permitting us to use your name and photograph as our advertisement. The following quotation from your letter is most appreciated.

....."I want to thank you again for all your Wedding Embassy's wonderful Service, to mention nothing of your Budget Shopping Plan".....

I can assure you that it was our pleasure to render you the Embassy's "Complimentary" Services

Most Cordially Yours,
Marie Coudert Greenig
Pres.



This classic pepper shaker and open salt dish, with its blue glass lining and diminutive salt-spoon, illustrate the charm of this combination over that of two shakers

SILVER FOR THE HOSTESS

(CONTINUED FROM PAGE 65)

which they will undoubtedly remedy when their tables increase in measurement), the silversmiths have provided for them a third (and smaller) size in knives and forks, to be used in its turn for salad, entrées, and fish. (This, incidentally, is known in manufacturer's terms as a "tea size," though first, second, and third size, or large, medium, and small, seem to be simple and clear enough terms to designate three graduated sizes.)

ON BEHALF OF THE DESSERTSPOON

The two remaining points of this illustrated lecture are to be seen in the two top photographs on pages 64 and 65—the two different forms of dessert-service. Each one, naturally, involves its own dessertspoon and fork (the fork, incidentally, is our versatile friend, that of the second-size). "Naturally," perhaps, is not the perfectly chosen word—for advice reaches us that, in some places in this broad bright land, teaspoons, unaided, are a favoured medium for conveying one's dessert to one's mouth. On this point, opinion can be vehement. How can one deal satisfactorily with a delicious fruit compote with the picayune proportions of a teaspoon; how manœuvre a fresh peach tart without the aid of a fork? No, a dessertspoon it must be (its other inevitable use is for cereal), always accompanied by its fork, and the way this duet appears on the dessert-plate is determined by the type of service your house affords.

THE FORMAL DESSERT-SERVICE

If it is at all a formal meal, the dessertspoons and forks rest alone on their plates on the buffet, with the finger-bowls arranged behind them, each on its own little plate flanked by the fruit-knife and fork, as appears in the first photograph on page 64. In the fruit-knife and fork, you have again charming pieces of silver that do not appear frequently in ordinary service. Fruit is a delightful ending to any meal; even if you only snip a grape or slice a bit of apple, it gives a certain finished touch to your menu. Incidentally, each inclusion of the various classic pieces of silver seems to add unlimited possibilities to the menu. If you don't have fruit, have the finger-bowls on their own little plates just the same. In fact, this is so much the nicest form of service that even though you are limited to one maid, if she is skilful, it is pleasant to follow it. On the other hand, the simplified service (shown on page 65) is entirely correct. Here, you have the finger-bowl, poised for non-slipping purposes on a lace mat, already placed on the dessert-plate, which you remove when it is put in front of you—a method that provides a great simplification of service for the waitress.

SMART DETAILS IN SILVER

A knife that can take the place of the fruit-knife and serve other purposes as well is the charming little piece known as the child's knife. If you have these in your service, you can use them for butter (they are usually more attractive in shape than the conventional butter-knives) and for cheese, as well. Silver butter-plates are pleasant accessories, since they harmonize with whatever china you are using and complement your silver. The question of butter at dinner is not the crucial point it seemed to be a few years ago. Many people don't serve it at all, as a matter of custom. Just as many find dinner or any other meal incomplete without it, and serve it because they prefer to. The salt dish and pepper shaker that appear with such distinguished mien in the photograph at the top of this page prove the fact that such a combination has far more charm than the more usual and austere combination of shakers for both salt and pepper.

It is needless to say that all of these authentic pieces of silver can be obtained in your own pattern, as well as in the many beautiful new designs the silversmiths have been producing with such largess. The classic beauty of the silver that appears in these particular settings is accentuated by the charm of the accessories. The modern plate and glasses for the fish course are from Mrs. Ehrich Company. All the other glass and china are from Plummer—Spode luncheon plate, Wedgwood single dessert-plate, Spode dessert-plates, and English crystal finger-bowls. All the linens are from Mosse.

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on costume and fashion; on household decoration; on shops dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Miss M. B.: I am planning a cruise to the West Indies. I find myself at a loss to know what types of clothes are appropriate and how many costumes I will need for a two weeks' trip. If you can help me out, I shall be most grateful.

Ans.: The following wardrobe should be adequate for your cruise.

A travel costume to wear when sailing and landing
A top-coat of white or pastel woollen
Three sports costumes of cotton, linen, washable silk, or knitted wool. (At least one knitted costume is particularly useful on a boat)
An afternoon dress of a light coloured fabric
One dark chiffon or lace dinner-dress
Two or three light-coloured chiffon, lace, or crêpe evening dresses
One short velvet or crêpe evening wrap
One or two pairs of white, brown-and-white, or black-and-white sports shoes
One pair of afternoon shoes
Two pairs of evening slippers
One pair of walking shoes with solid leather heels
One sports hat
One brimmed hat
One turban or beret
Bathing-suits
Beach robe or pyjamas
One dressing-gown
Easily washed lingerie

The bathing-suits and beach robe will be necessary only if you are travelling on a boat with a swimming pool, or if you plan to stay for a day or two at some one of the cruise stops.

Miss E. M. S.: Will you please help me to plan an informal wedding to take place at eleven in the morning, during September? Only the bride, bridegroom, bride's mother and father, maid of honour, and best man will be present, but the bride is anxious not to sacrifice the bridal atmosphere. Should the organ be used? What type of dress (preferably in blue) should the bride wear? What kind of a bouquet should she carry?

Ans.: As the bride does not wish to wear the conventional white gown and veil, either a travelling costume or an afternoon dress would be appropriate. For the first, a top-coat of bright navy-blue wool over a crêpe dress would be smart. If an afternoon dress is preferred, it might be an ankle-length model of sheer blue crêpe worn with a darker blue velvet hat and shoes to match. With a travelling costume, a small corsage is appropriate—of white orchids, perhaps, or gardenias. With an afternoon dress, it is entirely correct to carry a graceful bouquet. If the bride's dress is light blue, pink roses or snapdragons mixed with delphiniums are particularly charming. Or she might choose the more conventional white bouquet—perhaps of white orchids and lilies-of-the-valley. Music always adds charm to a wedding, and nothing gives more of a bridal atmosphere than the Lohengrin March played on the organ just before the service, and the Mendelssohn March afterwards.

Mrs. R. J. M.: Please tell me the correct uniform to be worn by the second maid in a country house of simple taste. Are white shoes correct? What should she wear for serving luncheon when guests are present?

Ans.: In the mornings, the second maid should be neatly dressed in a chambray uniform in white, tan, blue, green, or grey, with white collar and cuffs. The apron should be long, with or without straps, and with simple trimming. If a cap is worn, it should match the apron. White shoes may be worn in the mornings in a country house, although, in town, a second maid always wears black shoes. In the afternoons, she wears a uniform of poplin, rayon, mohair, or silk, in black or light grey. In some modern houses, the maids wear uniforms in a dark colour that harmonizes with the colour scheme of the house—such as dark blue, dark green, brown, or maroon. For afternoons, aprons, collars, and cuffs are of fine materials, like soft organdie, dotted Swiss, or batiste. The apron is bibless or with a very small bib. This uniform would be worn for serving luncheon when guests are present. "Dix-Made" uniforms, which are sold in most department stores, are in excellent style.

Mrs. M. A. M.: Please tell me what clothes would be correct for a bride to take on a wedding trip to Honolulu in October.

Ans.: Mild, pleasant days are found in Honolulu most of the year, and, for this reason, a summer wardrobe is most suitable. However, a warm wrap is a necessity, as it is always cooler after sundown. For a short trip, the following wardrobe should be sufficient.

One travel suit and top-coat
One white or light coloured top-coat
One flannel skirt and two or more sweaters
From three to five sports dresses of cotton, washable silk, or knitted wools
One brimmed sports hat
One or more berets
One pair of walking shoes
One pair of white, brown-and-white, or black-and-white sports shoes
One pair of afternoon shoes
One afternoon dress of chiffon or sheer crêpe
One brimmed hat for afternoon wear
One dinner-dress with a separate jacket
Two or three evening dresses
One evening jacket
Two or three pairs of evening slippers
Two bathing-suits and beach accessories

The wool sweaters and knitted dresses will prove particularly useful on the boat, as, even in warm climates, there is usually a breeze at sea.

Bold Brims

PECK & PECK



Lo, the Fall Hat—a smooth plateau of brim above which rises, but not too high, a crown of ridges and ravines. Peck & Peck sponsors the felt hat with the gathered crown—top picture —$12.50—the fabric hat of silk-and-wool knit, cavalierly tied with a leather thong, $10.00—the Tyrolean stitched felt so rightly accompanied by a bright feather. Black, brown, wine, green. . . . . $15.00.

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EARTHLY ANGELS

(CONTINUED FROM PAGE 60)

the ancients; to fly over the sea like Halcyons, over the roofs of cities like storks, to the peaks of mountains like vultures; and to make magic carpets and nurses' tales finally come true. I was destined to mount a fairy's chariot and be carried off by the Prince's flying cat. Since the first time I left the earth, I feel that I have never completely come back to it.

FIRST FLIGHT

It was a morning in May. I flew from Moissan to Paris, going to meet the dawn; the sun rose over the Ile de France, gleaming with dew.

As the Kings of the Orient sent their guests the finest horse in their stables, so Sir Philip Sassoon sent me his private plane to bring me to London. Standing on the close-shaven grass at Le Bourget, turquoise-blue, black, and silver, the colour of a dragon-fly, I could recognize it among a thousand others because of its transparency. The young pilot, coming from Heston like a casual traveller, without a hat, his hair wind-blown, opened a low door onto infinity.

I climbed in under the glass roof, I installed myself in this little flying hothouse. I carried as baggage a bouquet of Parma violets from Paris, *The Clouds* by Aristophanes, a little pocket Châteaubriand, and a sailor's telescope to look at the Channel. As for the sky, it was visible without any glasses. It was close to me everywhere. I sat comfortably in this translucid animal, with its bright steel muzzle like the patterned eye of a fly seen under the microscope. As for my ears, I treated them as did the companions of Ulysses. I silenced the song of the sirens and the noise of the motors by wedging little pieces of wood in my ears. The pilot had hardly spun the propeller three times before it turned into tulle. He sat down and seized the joy-stick, that modern magic broom handle. The witches in Macbeth did the same thing. From Walpurgis Night to our own days, brooms have always been used for flying through the heavens.

For a few seconds, we rolled on the meadow grass, like a drunken tarantula; but, having found the direction of the wind, we resolutely turned our dragon-fly's nose towards the sea. The land sank down. The earth fell away from us.

An emotional February sky sent its cohorts of angels to meet us; we crossed whitenesses, puffs of stars, floating splendours. These were spring showers. The sky darkened, lightened. We winged through a smile. Who is playing jokes on us? Brusquely our chairs were snatched from under us: some one was amusing himself. A cloud lifted us; we played at leap-frog. A downpour passed over us—it was the scarf of Iris, I could touch it with my hand, a rainbow no larger than a handkerchief, to tie round one's throat. After the rain, fine weather. France is a much-caressed country; everywhere her land bears the mark of human fingers. From a Normandy farm, pigeons flew up like signals of peace or torn love-letters fluttering to the earth.

Farming stops where the sea edges the land with clear silver embroidery. "The Nereids sewed garlands to the hem of the robe of Ceres," said a Greek poet. I am a witness that this is so. The accuracy of ancient metaphors appeared to me in the brightness of this noon; I can verify them all. Poets are soothsayers. Aristophanes, when he wrote "Peace," foresaw a voyage on the back of a beetle. And I am flying in the air on the back of a dragon-fly. His hero remarked, seeing the famous peninsula jutting out into the Salamine Sea, "My country is like the snout of a weazel." I could say the same of Cape Gris-Nez. We circled around her little lighthouse, like docile wooden horses. We wanted to show the colour of our wings and to say three times: "Friend! friend! friend!" before we left France.

Seen from above, the sea is always gay—a harmless, tame, and innocent sea. One makes fun of the little waves which capsize ships. The sea is the dress of the world, dyed the colour of the weather. Her changing silk varies with her depth; blue as a periwinkle, mauve as an orchid, she fades to rose when she lies smooth on the sands, and she is strewn with emeralds when the seaweed appears.

Is it a cloud down there, or is it England? "Established by God, guardian of the deep." She smokes like a great incense-burner. We climb high to brave her white cliffs. Then we drop like a falcon; we turn above Lympne, to show ourselves. And the magic name appears, written in full on the grass. We couldn't make a mistake. It was here that Caesar's fleet landed: it is here that Philip's house stands. I recognize the familiar outline of his beautiful gardens, but I see them as a spirit would, leaning over the balcony of paradise. In this amethyst powder, spread on the velvet of grass roads, I detect the first crocuses of spring.

ENGLISH LANDSCAPE

Like a vast fishing-net, a crisscross of black bars is thrown over the green of England. Her countless hedges form a symbolic design. These dark squares on the tender fields represent the ordained rights of property. Every country, seen from the air, shows its very soul. To fly is to understand. One grasps in a glance what it takes volumes and years to explain. The history of England, that of the Commons and the mansions, is written all over her fields, in indelible characters. And I read it as easily as a copy-book for little girls. The cottages of the tenants press around the castle—like children around their father. There is no distance between them; they differ only in height; they belong to the same family.

After the pastures, which are playgrounds for animals, come the playgrounds of men. I can tell the golf courses by the small bald patches of the bunkers, half-moon shaped; I look down on tennis-courts, beautiful human checker-boards where four white pawns are moved by the hand of an invisible player. There are no isolated farms as in France, no cultivated deserts (Continued on page 91)

EARTHLY ANGELS

(CONTINUED FROM PAGE 90)

as in Roumania. Everywhere, the blue veins of rivers cross the fields.

From the air, the political system of a country stands out as perfectly as the system of arteries and veins on an anatomical chart. The white bowstring of the roads runs to the west. The brilliant steel of the rails pierces inward. The heart of the land is near. Each locomotive is heraldic, wearing one of the white ostrich plumes of the Prince of Wales; waving a loyalist feather of smoke.

The great stain of moisture down there, dark and clear on the misty horizon, is London. We see it as God sees it. An impressive and touching ant-hill, which one knows is the centre, the vital knot, of an empire greater than that of Alexander and Rome fused into one. A musical phrase crosses my mind, as we fall in a spiral like the petal of an apple-blossom: "If I were God, I should have pity on the hearts of men."

I believe that inspiration, whether it be in painting, poetry, or politics, will not come to artists in our day, unless it comes from a profound understanding of this planet seen from the sky. When I hear men discussing the problems of peace and war, I am eager to ask them the only question that counts: "To begin with, do you fly? Are you airmen?" If I were a Prime Minister, I would not admit to my council table any men except those who had acquired their sixth sense, that of the air. Napoleon had it, being a man of genius, even though he could only exercise it in his dreams. He said, "Europe is a mole-hill," and did not know how truly he spoke.

I have vaulted over all the great obstacles—mountains, seas, torrents, volcanoes. I am always conscious of the faultless accidents of Nature; every peak, every valley recurs in the sky as height and depth. For every chasm in the earth, there is a chasm in the air. Only frontiers are invisible and insensible to a soaring bird. I have seen countries beautiful as the imagination of man, because they are animated maps, mythology come to life.

SKY PICTURES

I have seen the delta of the Danube from the sky, and I feel that a great river is the lungs of a breathing god. I have seen enormous forests which looked no higher than moss, but, when the sun set on the landman's horizon (long before it sets on the horizon of the airman), I saw stretched on the earth the gigantic shadow of these dim trees which I had thought as close-cropped as velvet.

New proportions shaped in my mind: I conceived mysterious relations between art and life. Flying above Holland, I knew why the Breughels in the museum in Vienna are so beautiful—it is because they look like views of a Flemish city taken from the air. Old Breughel, with the love and the patient intelligence of a guardian angel, painted humanity seen from the top looking down. This Holland, which I flew over last year in the airplane that links Amsterdam and Batavia, led me to curious meditations. All its frontiers can be crossed in twenty-five minutes, from the centre to the border, and yet it is a limitless land. Its paintings have pushed out the frontiers. Its merchants made it rich on other continents; its flowers gave it more fame than victorious battles. The importance of countries is not measured by their size, any more than it was in the past. Greece was small.

PARADISE GAINED

But the philosophic pleasure of looking down on the land is less rare than the wonder of not seeing it at all. The first time I sailed on a sea of clouds, I thought I had entered Paradise. I left the shores of the Black Sea to fly to the plains of the Lower Danube. The weather had been cloudy since morning. We mounted high. We flew in shadowy air; I was lost in limbo, impenetrable mists blinded me. Suddenly, the plane rose into a clean blue sky. The sun gleamed on a shining plain. I had arrived in the country of everlasting light.

"Here is God's heaven," I thought.

I had no doubt or hesitation about that. An endless meadow, all dazzlingly white, opened before me. I seemed to be moving over a lawn of snowdrops. The illusion was so strong and so perfect that I believed I smelled the perfume of these flowers, sweet as innocence, fresh as the smell of a little child asleep.

A sky of blue, like the first day of the world before the birth of the first cloud, stretched beyond sight. The candid snowdrops carpeted a boundless world. A joyful sun shone on this splendid solitude, for, as I now realized, there is no one in Paradise.

The soul was alone with its God. Then came a gap in this milky prairie, a crevice in this flower-marble; for one instant, I saw the earth; it was enough to spoil the sky. I had to come down.

The desire to roam the skies, which is born in every human being, can be satisfied now whenever we choose. I can wander in the clouds when it pleases me; I know the rules and the roads. The human race has realized its old eternal dream. When Euripides wrote *Medea*, he sensed, with that knowledge of the future which bordered on divine insight, that the dream would come true. And he believed that a human heart would be invulnerable in the sanctuary of the sky.

Medea (seated in a chariot suspended in the air):

". . . if you have need of me,
say what you wish; but your hand
will never reach me; the Sun, my god-
parent, has made me
a gift of this chariot, final defence,
against an enemy hand" . . .

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HUNTINGTON
Anderson-Newcomb Company
PARKERSBURG
The Surprise Store
WHEELING
Stone & Thomas

WISCONSIN
APPLETON
The Pettibone-Peabody Company
JANESVILLE
J. M. Bostwick & Sons
KENOSHA
The Barden Store Co.
MADISON
Harry S. Manchester, Inc.
MILWAUKEE
The Boston Store,
T. A. Chapman Co.,
Gimbel Brothers
RACINE
Zahn Dry Goods Co.

WYOMING
CASPER
Kassis Dry Goods Co.
CHEYENNE
Kassis Dry Goods Co.
SHERIDAN
Stevens, Fryberger & Company

PORTO RICO
SAN JUAN
P. Guisti & Co., Inc.,
Calle Allen 27

CUBA
HAVANA
La Isla de Cuba
(Victor Campa & Co.)

MEXICO, D. F.
MEXICO CITY
Agencia Misrachi
Avenida Juarez 10—
Apartado 2430

NEWFOUNDLAND
ST. JOHN'S
James Baird Limited,
Baird Buildings

CANADA

ALBERTA
EDMONTON
Hudson's Bay Co.

BRITISH COLUMBIA
VANCOUVER
Hudson's Bay Co.
VICTORIA
Hudson's Bay Co.

MANITOBA
WINNIPEG
Hudson's Bay Co.,
The T. Eaton Co., Limited

NEW BRUNSWICK
ST. JOHN
Manchester Robertson Allison Limited, 27 King St.

NOVA SCOTIA
HALIFAX
The Wood Brothers Co., Ltd.

ONTARIO
HAMILTON
Finch Brothers, Ltd.,
29 King St., West,
The T. Eaton Co., Limited
LONDON
Smallman & Ingram, Limited, 149-157 Dundas Street
OTTAWA
Murphy-Gamble, Ltd.,
Sparks Street
ST. CATHARINES
Canadian Department Stores Limited, 17 St. Paul St.
TORONTO
The Robert Simpson Company, Limited,
The T. Eaton Co., Limited

QUEBEC
MONTREAL
Henry Morgan & Company, Limited,
The Robert Simpson Montreal Limited,
The T. Eaton Co., Limited,
Jas. A. Ogilvy's Ltd.

ALL THESE STORES SELL VOGUE PATTERNS

NEWEST VOGUE PATTERNS



Look at this one Vogue Couturier Pattern—just a single gem from a great collection. You really should go to any of the stores listed here and see the whole range—from simple street ensembles to those ravishing new evening gowns. You'll probably agree that there has never been a crop of designs as varied and as tempting as this new collection of Vogue Patterns. Incidentally if you like to study the designs in leisurely fashion, in your own home, why not subscribe to Vogue Pattern Book. It costs only $1.50 for the year's six issues, delivered right to you.

"Shoulder complications" is a phrase you'll be hearing this winter. But you'll scarcely see a smarter example than in this woollen day dress. It has other high fashion points, too—the bateau neckline, the way the shoulders turn back into collar and revers, the godets around the bottom of the skirt, the way the sleeves are pleated just once at the top of the ample armhole and then taper to a tight wrist. This Vogue Couturier Design comes in sizes 14 to 20; 32 to 38. It is No. 253 and is priced $2. Vogue Special Designs are priced $1. Other smart Vogue Patterns are now priced 25c, 50c, 75c—though we cannot guarantee that these low prices will continue indefinitely.



Gloria Stuart, Universal star, featured in "The Invisible Man"

HEMP MASSAGER

Keeps You IN TRIM

When unwanted plumpness creeps up on you—when muscles are sore and stiff from sports—when nerves are tense and your head aches—

At these and dozens of other times you'll find relief with a Hemp Massager. It's easy to use and gives the natural lifting, kneading action of a masseur's skillful hands. Really, it's like having a masseur always at your service—with no fees and no appointments.

You can get the whole set, as illustrated, at all the better stores and shops. Three models, $4.75 and up.



The Conley Company, Inc.
ROCHESTER, MINNESOTA

You'll know you are smartly shod

and SO WILL THEY



Designed on one of our most popular sport-shoe lasts, this new *Arnold Authentics* model has everything you want in an out-of-the-ordinary shoe for "spectating."

The leather-tasseled laces match its Kiltie tongue . . . its black service calf makes a smart contrast with the heather-grain trim . . . and the heel is a good height for an active foot.

The Arnold Glove Grip feature means better fit and greater comfort than you have ever known before.

M. N. ARNOLD SHOE COMPANY
SOUTH WEYMOUTH, MASS.

PRICE $10.50
Some styles for less



ARNOLD *authentics*

SHOP-HOUND

(CONTINUED FROM PAGE 47)

• The Depression (remember it?) doesn't seem to have hit the corset business. Jay-Thorpe, for instance, has enlarged and remodelled their whole underpinning department. And, by the way, if you have gone about cherishing the belief that you have a good figure, give it up (the cherishing, I mean). Perhaps, it did well enough under the casual hang of the clothes of yesteryear, but now, what with the introduction of the mermaid motif in dresses, no figure that hasn't been thoroughly corseted is a good figure. Miss Stowers, who is well-known for her skill in buying girdles, is now with Jay-Thorpe, and she sings the praises of the all-in-one. She says that, with all this concentrating on the uplifting of the bust, that roll of fat (what harsh words) at the waist must be taken care of. She suggests a glamorous all-in-one of chiffon elastic combined with brocaded satin ribbon, with a lace pattern to match that used in the brassière woven into the satin. And the garment has lace panties. Many of the new foundations have zigzag stitching under the bust, which contributes to the uplift. Adroit shaping of the material gives that flat back-line. And, for the undeveloped figure, there are (we blushingly admit) rosettes that create a deceptive effect.

• Another attractive and quite new department is the Salymil at Milgrim's. It's devoted to younger clothes—and these clothes have flair without a hint of Broadway, which is something of an achievement. Mothers and daughters go home satisfied after a visit here. For a seventeen-year-old, there is a well-cut blue wool crêpe dress with a high, shirred neck-line and a provocative dotted taffeta bow. Another appropriate school dress is a two-piece, well-tailored black crêpe model, with metal buttons that march up to a white collar and a pussy-cat bow. Two-piece dresses are a good investment, because the skirts lend themselves to blouses and sweaters. The prices start at $19.75, and any number of tidy evening dresses for the "*Backfisch*" years may be had for around $22.75.

• Now for cabbages and kings—meaning all those important odds and ends that drive Shop-Hound frantic because she can't seem to relate them nicely and neatly to a Trend, the way human writers do. To begin with kings: despite the fact that the great Masculine Mind is supposed to be contemptuous of anniversaries, it has been our experience that a gift on a husband's natal day produces a most beguiling marital mood—and often results in a return present. Here is a suggestion from the MM Importing Company (this excellent shop has moved to 515 Madison Avenue, by the way)—a new Briar Pipe. Its big feature is its feather-weight (guaranteed not to drag the mouth down). Around the bowl is a series of perforations that contribute to its coolness. The pipe may be had in dark or light briar, has a five-inch stem, and costs under $5.

• Shop-Hound has a plea—lots of toe-room for children's feet. At the first complaint about small shoes, get another pair. Every time I go to a beach and see the results of bad early shoeing, I want to take to a soap-box and chide all mothers. Vitality Shoes are made on common-sense lasts and abound in toe-room. There is a smart five-eyelet Oxford, a brogue type that will make a hit with any eight-year-old who is style conscious, and Vitality's patent leather strapped holiday pump will please the most fastidious dancing-school child. Vitality children's shoes cost little—approximately $3—, and they give the young foot a square deal.

• Despite Mussolini's disparaging attitude towards anything but corpulent womanhood; despite letters from young men "to the Editor," wishing their girl friends would stop dieting, because a fellow likes an armful of something that has some weight—despite all this anti-thinning propaganda on the part of the male, ladies of all ages and sizes go right on reducing. Quite an interesting study of psychology, considering the theory that we women live to please our men. Kleinert, however, facing facts, has two apt little garments that reduce your hips while you go right on living your own life, playing tennis or golf, riding, or even swimming. The Kleinert girdle without garters (for sock wearers) is a joy and costs about $5. The other thigh-restraining girdle is made especially for the tall figure. It is sixteen inches long and costs about $8.

• The Pakutter is a new cigarette-case—a versatile accessory to the smoke. A steel blade in the cover opens any package of cigarettes instantly, and the case manages to keep the last few cigarettes in the pack from getting mangled and to prevent pocketbooks and pockets from sprouting tobacco. Tiffany and Company carry it in silver and gold, and it may be had less pretentiously at tobacco shops for about $1.

• McCreery has appointed itself champion of the neglected baby. This shop feels that the baby's lot has always been a sad one. Nothing for the bath, for instance, but a measly rubber bathtub. Now, thanks to McCreery, the baby has his own shower equipment—a Spray-Tray that fits across a regular tub and is made half of canvas and half of a fine screen cloth. The shower fastens on the faucet, and the baby may be sprayed at great length by his nurse—who has both hands free to soap, spray, and turn him. After his clean-up, he can be dressed quickly and efficiently on the canvas side. You can get this device for under $17.

This same shop is showing Bandallero, a sweater-suit with gloves and hat to match. The dress holds its shape (and incidentally, yours) admirably, due to Lastex at the waist and wrists. It's a practical "prep school" costume, has wearing qualities, and doesn't "sit out," because there is a goodly amount of elastic woven with the yarn. The three pieces cost under $17.

• There is always a lot of controversy about photographs. Should those expensive pictures of themselves that our dear (Continued on page 95)

BROMLEY JERSEYS

Do Not Hug the Figure!



Known from Coast to Coast for Quality and Smartness.

No Wardrobe is Complete Without a BROMLEY JERSEY.

Beautiful models and colors for your selection.

Wool Jersey $25.00

Stock sizes or made to individual measures.

18/34

Makers of

SNUGGLEBAND Underthings

BROMLEY-SHEPARD CO., Inc.

LOWELL, MASS.

Boston New York City

Address all communications to Lowell, Mass.

VOGUE'S BOOK OF ETIQUETTE

is written by people born and bred in the traditions of which they write. It tells not only the outward rules of behaviour but also the underlying reasons that prompt them. It catches in its 571 pages the spirit of graciousness that actuates every courteous act. Send for this book today. $4.00, postpaid.

CONDÉ NAST PUBLICATIONS, INC.
1928 Graybar Building
Lexington at 43rd, N. Y. C.

SHOP-HOUND

(CONTINUED FROM PAGE 94)

relatives give us at one Christmas or another be allowed in the living-room, along with the etchings, or should they be banished to the bedroom? Whichever school you belong to, if you have put much money into a frame, you hesitate to discard the relative—no matter how weary you are of seeing his framed face. A good way out of it all is to buy a "Braquette," which is no less than an adjustable picture-frame, a creation of Design Engineers, which may be had at any Eastman Kodak Shop. The picture slips into a couple of grooves that hold it firmly, and a staunch prop supports it. The same picture can be taken out with equal ease, and a new face—not necessarily of the same size—can be put in. This solves the photograph problem inexpensively.

• Hammacher and Schlemmer are showing a beer "Kaddy." It's made of polished aluminum, has block tin coils for cooling, and holds a quarter of a keg of beer. Being equipped with a pressure pump, all you have to do is attach the keg (which is concealed) to a kaddy and draw off your beer. This ingenious device runs about on rubber tires and is a pleasant and practical little unit to have in the home, and to dazzle your friends with when conversation palls and they look hopefully towards the pantry.

• The other day in Abercrombie and Fitch's Sports department (it's been reorganized, you know, and is teeming with new life), a lady with an elegant demeanour came in and asked to see a coat for camel-riding. Not at all nonplussed, the clerk produced a swanky mohair, cut much on the order of a polo coat, but with a decided camel and not horsy look. It cost about $23. My odds are 6 to 1 that you couldn't think up any kind of a strange sport which Abercrombie wouldn't have the right outfit for. For instance, they have what is known as a thorn-tweed skirt (unobtainable anywhere else in town) that is brier-proof. You can trek through the prickliest brush and keep your skirt on—which is always a comfort. With this skirt is shown a suède jacket with a host of pleats that make for freedom of movement. Skirt and jacket together cost around $30.

• There is a worthy place at Thirty-Nine West Forty-Sixth Street called the Stage Relief Fund Clothes Department, to which you might like to lend a hand. All the stock—clothing of all kinds—is contributed and passed on to theatrical people, who, among others, are having a desperate time. This place makes it possible for them to keep decently dressed, and keeping decently dressed is half the battle. The work connected with the department is done by volunteers; stage-hands put up the walls, stage electricians fixed the lights, and wardrobe mistresses do the alterations. The atmosphere is businesslike and doesn't smack of the usual charity flavour. Do think of it when you discard some of your clothes.

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., or from 1196 The Merchandise Mart, Chicago, Ill., or 523 Mission Street, San Francisco, California, or, in Canada, 360 Adelaide Street, W., Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

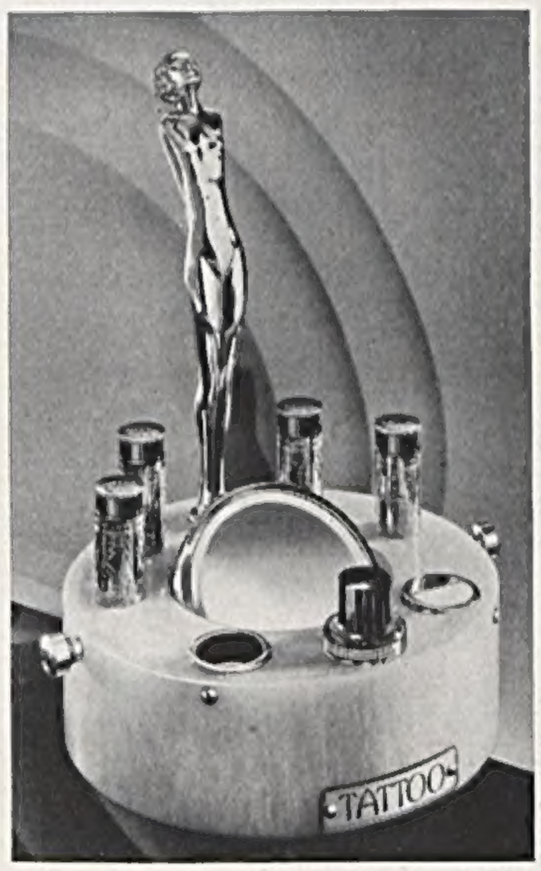
Vogue does not make provision for charge accounts or C.O.D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

PRICES OF VOGUE PATTERNS

3352	$.25	S-3659	$1.00	6435	$.75
3356	.25	6304	.75	6436	.75
3358	.25	6311	.25	6437	.75
3360	.25	6322	.75	6438	.75
3361	.25	6389	.25	6439	.50
3366	.25	6422	.25	6440	.75
S-3648	1.00	6430	.50	6441	.75
S-3652	1.00	6431	.75	6442	.50
S-3656	1.00	6432	.50	6443	.50
S-3657	1.00	6433	.50	6444	.50
S-3658	1.00	6434	.75	6445	.50

In Canada all 25 cent patterns are priced at 30 cents and all 50 cent patterns, 55 cents.

For the first time you can buy your lipstick by actually testing the various shades on YOUR OWN SKIN



INSTEAD of eternally guessing at your proper lipstick shade, step up to the TATTOO color selector display in your favorite department store . . . and try all four shades of TATTOO on your own skin. You'll be amazed at the greater effectiveness of lip color that compliments rather than quarrels with your skin tone. The TATTOO color selector display provides a bottle of LIX (lipstick remover) to remove the test stains from your skin.

TATTOO is a stain—not a paste

TATTOO is very different from any lipstick you have ever tried. It evenly stains the lips, instead of coating them with a paste. You put it on . . . let it set . . . then rub it off. Nothing remains on your lips but transparent color that has become part of the skin itself. Naturally, it stays from morn to morn . . . and never makes a mark when it shouldn't.

Non-Drying

Does TATTOO dry the lips? Positively not. It's the modern lipstick. Actually keeps the lips soft, inviting. Yes, actually! Youthfully caressing. Imagine it. And when you select your proper shade . . . isn't the effect bound to be devastating?

TATTOO, INC., CHICAGO

TATTOO

YOUR LIPS



$1



BLEACH AWAY THAT SUNBURNED MASK

Those were thrilling times on the fairway. Gloriously lazy days on the yacht. But now you must pay the penalty—unless you are wise enough to heed the warning of Helena Rubinstein whose fame as a beauty authority is known around the world. For this is the time of times when all skins need attention—even the most beautiful. If those dried-out skins are not nourished properly, fine lines that come from squinting in the bright sunlight will become deep furrows. Unbecoming tan, freckles and sunburn will leave disfiguring blemishes. Soft velvety skins, smooth to the touch will become shrivelled masks of unloveliness.

So follow the beauty wisdom of Helena Rubinstein. Begin now to give your skin the daily beauty care it needs—before it is too late. Nourish your youth and beauty! But be sure to choose only beauty preparations that will bring results. If you use Helena Rubinstein's beauty preparations you *can* be sure. They are unrivalled for results—and for purity. You will find them at smart stores and at the Salons.

Stop by at one of the Helena Rubinstein Salons and talk over your beauty problems. Learn to know what particular treatment your skin requires. What make-up will highlight your loveliness most flatteringly. But above all, begin today with this fall beauty treatment which Helena Rubinstein—with her years of scientific background—has worked out for you.

Bleaching Treatment for Tan, Freckles, Sallow Skin

At night, or when convenient, massage with Pasteurized Bleaching Cream, a revitalizing cleanser. It is soothing. It rebuilds the tissues, bleaches away tan and freckles. 1.00. Follow with Skin Clearing Cream (Beautifying Skinfood). It clears away that dull, lifeless look. Restores youthful transparency to dull drab skins. 1.00, 2.50.

In the daytime, before going out, apply Pasteurized Bleaching Cream. Finish your treatment with refreshing, bracing Skin Toning Lotion. 1.25. 2.50. For dry, sensitive skin, use Skin Toning Lotion Special. 1.25. 2.25. If your freckles and tan are persistent, intensify your bleaching treatment with Eau D'Or! 3.00, 5.00, 10.00.

Special Advice for Women From Sixteen to Sixty

If the skin is clogged with impurities such as blackheads, or if the pores are enlarged, wash occasionally with Beauty Grains—the scientific washing preparation. 1.00. 2.00.

If you have wrinkles or crowsfeet, smooth them away with Youthifying Tissue Cream, the nourishing herbal blend, 2.00. 3.50. New size 1.00.

If the first glow of youth has gone from your skin, enliven with Youthifying Stimulant. 2.00.

If you have relaxed muscles, or an unwelcome double chin, give yourself a firm youthful contour with balsam Muscle Tightener (Georgine Lactee) 3.00. New size 1.50.

(Prices on some items slightly higher in Canada)

helena rubinstein

LONDON 8 EAST 57th STREET, NEW YORK PARIS

In Mrs. ELY CULBERTSON'S *special blanket closet*

MRS. ELY CULBERTSON, *famous expert on Contract Bridge, with three of her own Chatham Blankets . . . An actual color photograph.*





THESE SWATCHES REPRODUCE IN ACTUAL COLOR SOME OF THE LOVELY NEW CHATHAM SHADES

YOU'LL find Chatham Blankets in warm, rich colors . . . green, gold, mahogany . . . in Mrs. Culbertson's blanket closet.

"I'll bid on Chatham Blankets any time," declares this famous bridge expert, "against others that cost much more. On account of their deep nap and fine close weave, Chatham Blankets give more warmth and longer service.

"And they're so extraordinarily beautiful. I love Chatham's colors!"

* * *

Mrs. Ely Culbertson, greatest woman expert on Contract Bridge, is also an enthusiastic and efficient home maker . . . deeply interested in her two delightful children.

Mrs. Culbertson is a keen judge of values . . . in blankets as well as bridge. Her choice of Chathams is sound . . . based on their excellent quality and the way they "fit" into smart color schemes.

Chatham colors are "style right" . . . they have been carefully selected by a famous New York Color Stylist for their beauty and their ability to blend with the colors of your bedrooms. And all Chatham colors are absolutely "fast"—fade-proof and wash-proof.

There is a variety of Chatham Blankets—a wide range of smart solid colors (they're quite the vogue this year) . . . cleverly harmonized reversibles . . . "Shadow-Tones" in two shades of the same color . . . pure white blankets . . . and some white ones with colored backs.

Chathams are firmly woven . . . and comfortably light in weight. Made from finest selected wools, pre-shrunk, they have a deep, soft nap which is luxuriously warm. Bindings on the more expensive blankets are of lustrous silk . . . on the less expensive grades, of long-wearing sateen.

You'll find you can't surpass Chathams in other blankets at the same reasonable prices.

A great many smart women have chosen Chatham Blankets for their homes. We would like to have you see why. Drop in at the nearest good store and look over the Chatham Blankets. If you're unable to find the one you want, write to Chatham Manufacturing Company, 57 Worth Street, New York. (*Mills:* Winston-Salem and Elkin, N. C.)

CHATHAM *Blankets*

"A PERFECT DINNER—AND THE PERFECT CIGARETTE...CAMEL"



Camels are made from finer, MORE EXPENSIVE tobaccos than any other popular brand

THE successful hostess plans her menu with great attention to flavors. However famous her mushroom soup may be she does not serve it before roast duckling, but offers instead a simple bouillon.

And the better her table, the more important becomes her selection of cigarettes. After fine food only fine tobacco can be really enjoyed—that is why Camels are so often served in homes famous for their thoughtful hospitality.

Every woman knows what a difference finer ingredients make. Leaf tobacco for cigarettes can be bought from 5¢ a pound to $1.00, but Camel pays the millions more that insure your enjoyment.

The fresh, mild flavor of every Camel you smoke *grew* in the tobacco—that is why you like Camels so much better.

Jewels by Marcus *Linen by Mossé*
Crystal by Plummer
Flavor and mildness by Camel

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